

جمال القرآن

JAMAAAL UL QURA'AN

By

Moulana Ashraf Ali Thaanevi رحمه الله

Translated by:

Zakariyya Siddiq Du Preez



ZAMZAM PUBLISHERS



Jamaalul- Quraan

Hazrat Hakeemul-Ummat,
Moulana Ashraf Ali Thaanwi رحمہ اللہ

Translated by:
Zakariyya Siddiq du Preez



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Commentator's Note

This book was most probably first printed by Matba' Majeedi Kaanpur under the name "Jamaalul-Quraan Kaamil". It was hand written and the text was bright, clear and beautiful. I wanted it to be printed in the very same way, but with a larger font. At the same time, some friends mentioned that it would be very nice if I could write a concise commentary as well. As it is, the book is very easy to understand and clearly explained. However, for the benefit of the students and teachers, I have added some explanatory notes to make it even easier to grasp. If the teachers explain this booklet properly and ensure that the students memorise it, it will aid them greatly when they study the subsequent books of Tajweed. The way to do this is for the students to practically apply every rule they learn while reading in the Quraan and for the teacher to ask questions and quiz the students in various different ways. By repeating these questions, the rules will be fully understood and remain firmly ingrained in their minds.

Before commencing the book, I will mention a short biography of the honourable and illustrious author رحمه الله so that future generations do not find themselves ignorant regarding their pious predecessors and their achievements. Some of the rules were explained in lengthy sentences in order to elucidate the subject

matter for the children who will study it. I have mentioned a summary of these sections in the foot notes to make it easier for the students to memorise. Furthermore, from an academic perspective, there were some sections which needed to be discussed further. Hence, I delved into these discussions in the foot notes.

At the end of the book, I added the biographies of Imam Hafs bin Sulaymaan رحمہ اللہ (from who we received our narration), Imam 'Aasim رحمہ اللہ (from who we received our Qiraat) as well as the latter's teachers, Zirr bin Hubaysh رحمہ اللہ and Ibnu Habeeb Salami رحمہ اللہ, so that the students of this science can know the Imms of the science. The Arabic or Persian footnotes which will be mentioned here and there, were written by the author رحمہ اللہ himself¹.

The acceptance which has been granted to this booklet is due to the sincerity and earnestness of the honourable and illustrious author. May Allah ﷻ bless Hazrat Moulana Thaanwi Saheb رحمہ اللہ with his pleasure and mercy and may He grant us the same along with a death on complete imaan – Aameen!

(Hazrat Moulana Qaari) Izhaar Ahmad (Saheb) Thaanwi رحمہ اللہ.

¹ These will be translated into English and the abbreviation MT (Moulana Thaanwi رحمہ اللہ) will be mentioned afterwards, in shaa Allah. (translator)

Biography of Hazrat Moulana Thaanwi رحمہ اللہ

Name, Lineage and Childhood

His name is Ashraf Ali and his title is Hakeemul-Ummat. His father's name was 'Abdul-Haqq. Paternally, he is a Faaruqi (from the progeny of Hazrat 'Umar bin Khattaab رضي الله عنه) and maternally, he is an 'Alawi (from the progeny of Hazrat 'Ali bin Abi Taalib رضي الله عنه). He was from the town of Thaana Bhawan in the district of Muzaffarnagar, UP, India.

He was born into a very noble family on Wednesday morning, 5 Rabee'uth-Thaani, 1280 AH. By adding the numerics of his date of birth, one can spell the words "كرم عظيم" (A great Favour). He passed away on 2nd Rajab 1362 AH, corresponding with 4th July 1943 CE. Upon his demise, Hazrat Khwaajah 'Azeezul-Hasan Majzoob رحمہ اللہ said:

یہ رحلت ہے آج اشرف الاولیاء کی۔ ۱۳۶۲ھ

*The noblest[¶] of saints has departed today –
1362 Hijri.*

[¶] The Arabic word for noblest is اشرف .

Education and Upbringing

Hazrat رحمۃ اللہ علیہ first memorised the Quraan Shareef by his teacher, Haafiz Husayn 'Ali رحمۃ اللہ علیہ. Thereafter, Hazrat رحمۃ اللہ علیہ went to Thaana Bhawan and studied under various teachers. However, most of the intermediary years, Persian as well as the initial Arabic texts were studied under the tutelage of Hazrat Moulana Fatah Muhammad Saheb Thaanwi رحمۃ اللہ علیہ.

Apart from being an extremely intelligent, pious and righteous 'aalim, Hazrat Moulana Fatah Muhammad Saheb Thaanwi رحمۃ اللہ علیہ was one of the senior and most special students of the founder of Darul-'Uloom Deoband, Hazrat Moulana Muhammad Qasim Saheb Nanotwi رحمۃ اللہ علیہ. Hazrat Moulana Fatah Muhammad Saheb رحمۃ اللہ علیہ was in the first class that graduated from Darul-'Uloom Deoband, along with Hazrat Sheikhul-Hind, Moulana Mahmoodul-Hasan Saheb رحمۃ اللہ علیہ.

Hazrat Hakeemul-Ummat رحمۃ اللہ علیہ was 12 or 13 years old when it became evident that the instruction and nurturing of Hazrat Moulana Fatah Muhammad Saheb had made an indelible impact on him. Apart from punctually performing his five daily prayers in congregation, he would wake up for tahajjud in the late

hours of the night, perform many optional prayers and recite many wazaaif.

At the early age of approximately 15, Hazrat enrolled at Darul-'Uloom Deoband. There he studied the higher Persian texts such as Sikandar Naamah etc. from Hazrat Manfa'at 'Ali Saheb. He enrolled at Darul-'Uloom in 1295 AH and qualified in 1301 AH. He studied the intermediary Arabic texts from Hazrat Sheikhul-Hind رحمہ اللہ as well as various other teachers and completed the Dawrah-e-Hadith (final year) and the higher Arabic texts under the tutelage of Hazrat Moulana Muhammad Ya'qoob Saheb Nanotwi رحمہ اللہ, who was the son of Hazrat Moulana Mamlook 'Ali Saheb رحمہ اللہ and the Khaleefah-e-Majaaz of Hazrat Hajee Imdaadullaah Saheb رحمہ اللہ.

After qualifying, Hazrat رحمہ اللہ was appointed as the principal of the madrasah in Kaanpur and remained there for 14 years, during which he also went for Hajj and spent a substantial amount of time in the company of Hazrat Hajee Imdaadullaah Saheb Thaanwi Muhaajir Makki رحمہ اللہ for the purposes of Bay'at and treading the path of Sulook.

In the field of Qiraat and Tajweed, Hazrat benefitted from the principal of Madrasah Saulatiyyah, Sheikhul-

‘Arab wal-‘Ajam, Hazrat Qaari ‘Abdullaah Saheb Muhaajir Makki رحمہ اللہ. Hazrat achieved such skill and proficiency in recitation and pronunciation that he recited and sounded exactly like his teacher in every way. When Hazrat would practice with his teacher on upper floor of the madrasah, the listeners would not be able to discern whether the teacher was reciting or the student!

Hazrat achieved excellence in the field of Iftaa from Hazrat Moulana Ya'qoob Saheb رحمہ اللہ as well as the Abu Hanifah of his time, Hazrat Moulana Rasheed Ahmed Saheb Gangohi. Hazrat also achieved perfection in Tasawwuf and Sulook under the tutelage of Hazrat Hajee Imdaadullaah Saheb رحمہ اللہ, who also granted him khilaafat.

Writings and Spiritual Benefit

During his stay in Kaanpur, innumerable people – both ‘ulamaa and laymen – benefitted from Hazrat in terms of education and instruction, advice and propagation, Iftaa and spirituality. After 14 years in Kaanpur, due to a special condition which had overcome Hazrat's رحمہ اللہ heart, he placed his trust in Allah جل جلالہ, returned to his home town Thaana Bhawan and settled in the

Khaanqah Imdaadiyyah of his spiritual mentor and guide, Hazrat Hajee Imdaadullaah Saheb رَحْمَةُ اللهِ عَلَيْهِ.

Allah ﷻ had granted Hazrat Moulana Thaanwi Saheb رَحْمَةُ اللهِ عَلَيْهِ such acceptance that he rendered such an unparalleled and unprecedented service in the fields of lectures and advice, Bay'at and Sulook as well as in writing and authoring, that, if one had to consider the depth and extent of each individual service, one would certainly need an entire organisation in order to achieve the same.

لَيْسَ عَلَى اللَّهِ بِمُسْتَنَكِرٍ أَنْ يَجْمَعَ الْعَالَمَ فِي وَاحِدٍ

For Allah it is not something impossible

To take the work of the whole world from one individual.

Accordingly, Hazrat's رَحْمَةُ اللهِ عَلَيْهِ writings amount to more than a thousand books and thousands of people repented at his hands and pledged allegiance (became Bay'at) to him. His teachings and guidance resonated in every nook and cranny of Greater India¹. Thousands of Muslims received religious and Shar'i guidance from his fataawaa and hundreds of 'ulamaa and scholars become his khulafaa with permission to accept the Bay'at of others in matters of Sulook.

¹ Comprising present day India, Pakistan and Bangladesh.

Literary works

Hazrat Moulana Thaanwi Saheb رحمۃ اللہ علیہ authored many works in the fields of Fiqh, Tafseer, Hadith, Tasawwuf, Tajweed and 'Aqaaid as well as numerous works aimed at guiding and enlightening the masses regarding matters like appropriate Islamic social behaviour, how to develop a successful civilisation, politics and correct business dealings. All these works are extremely well referenced and comprise a high standard of in-depth research and extraction of Islamic laws.

Hundreds of Hazrat's رحمۃ اللہ علیہ lectures have been transcribed, circulated far and wide amongst the masses and have proven to be a great source of guidance for the Muslims around the world.

Hazrat Moulana Thaanwi's رحمۃ اللہ علیہ most astonishing achievement is that he never took a single cent from any of his literary works! Hazrat رحمۃ اللہ علیہ had given general permission that anyone could print as many copies of whichever book he wanted to, whenever he wanted to. Hazrat رحمۃ اللہ علیہ considered copy rights and the sale there-of impermissible according to the Shari'ah. Hundreds of publishers took advantage of this general permission and printed Hazrat's books. Not only Muslims, but even

non-Muslims started publishing his works and earned themselves hundreds of thousands of Rupees.

Hazrat رحمۃ اللہ علیہ was the Imam of his time in the fields of Tasawwuf, Tafseer and Fiqh. Hazrat not only guided the general public, but was a source of incredible guidance for the 'ulamaa. From among his many khulafaa, all of whom became great scholars and leaders of the path of Deen and Sulook, the following great personalities are worthy of mention:

1. My teacher, Hazrat Moulana 'Abdur-Rahmaan Saheb Campbellpuri رحمۃ اللہ علیہ – the principal of Mazaahirul-'Uloom, Saharanpur.
2. Hazrat Moulana Qaari Muhammad Tayyib Saheb رحمۃ اللہ علیہ – the principal of Darul-'Uloom Deoband.
3. Hazrat Moulana Mufti Muhammad Hasan Saheb رحمۃ اللہ علیہ – the founder of Jami'ah Ashrafiyyah, Lahore.
4. The great teacher of many 'ulamaa, Hazrat Moulana Rasool Khan Saheb رحمۃ اللہ علیہ – the Sheikhu-l-Hadith of Jami'ah Ashrafiyyah, Lahore.
5. Hazrat Moulana Mufti Muhammad Shafee' Saheb 'Uthmani رحمۃ اللہ علیہ.
6. The famous author and intellectual, Hazrat Moulana Sayyid Sulaymaan Saheb Nadwi رحمۃ اللہ علیہ etc. etc.



After praising Allah ﷻ and sending the choicest salutations upon our Master, Muhammad ﷺ, let it be known that I have written these few pages regarding the fundamentals of Tajweed. I have named the booklet "Jamaalul-Quraan" and the different discussion "Lights".

Upon the request of my friend, Moulana Hakeem Muhammad Yusuf Saheb رحمہ اللہ (the principal of Madrasah Quddoosiyyah, Gangoh), I have written this simple booklet for those who are just starting to learn Tajweed. He further requested that I should draw from the reliable sources of Tajweed, especially the book "Hadiyyatul-Waheed" which was written by Qaari Moulana 'Abdul-Waheed Saheb رحمہ اللہ, teacher of first year Qiraat at Madrasah 'Aaliyah, Deoband. Along with fulfilling the above request, I have also drawn from other reliable sources, mentioning the name of the respective sources when quoting from them.

I have also written some points from memory, but did not find it necessary to make any indication where I have done so. Hence, where-ever there is no reference mentioned, it will be the text of "Hadiyyatul-Waheed" (if the discussion is found therein), otherwise, it is

from the memory of this humble servant (Hazrat Moulana Ashraf Ali Saheb Thaanwi رَحْمَةُ اللَّهِ عَلَيْهِ).

All taufeeq comes from Allah ﷻ and He is the best Aid and Best Companion.

Written by (Hazrat Moulana) Ashraf Ali (Saheb) Thaanwi Ad-hami, Hanafi, Chishti (عَنْهُ).

Beneficial Advice:

First teach this contents of the booklet and explain it clearly. Ensure that the students learn and memorise the definitions, makhaarij, sifaat etc. of every single letter properly. Thereafter, let the students memorise the booklet "Tajweedul-Quraan in Poetry". If, however, you are pressed for time, let them memorise the booklet "Haqqul-Quraan". (Both booklets are available in their original language and can be obtained from the Qiraat Academy Lahore).

(Hazrat Moulana) Ashraf Ali (Saheb) (عَنْهُ)



First Light

Definition of Tajweed

Tajweed¹ means to pronounce each letter from its correct makhraj with all its sifaat. That is the extent of this field of study² and the discussion of makhaarij and sifaat will follow in the 4th and 5th lights.

Second Light

The Need for Tajweed

To recite the words of the Quraan contrary to the rules of tajweed, to recite incorrectly or without following the rules are all referred to as errors.

There are two types of errors – Major errors and minor errors.

¹ In Arabic, tajweed means doing something beautifully and properly. As for the technical meaning, the Author has mentioned it.

² It is easier said than done. As far as the application of this knowledge is concerned, It requires tremendous effort and the more proficient one's teachers are, the better. Furthermore, the definition comprises two elements. Firstly, pronouncing each letter from its correct makhraj. Secondly, pronouncing all the sifaat. From this it seems that the knowledge of waqf (how and where to stop) is not part of this science, whereas it is very deeply rooted in the science of tajweed. It is also clear from the definition that beautifying the voice is something extra and not strictly part of the science itself.

Major Errors

- a. The first type is to recite one letter in place of another. For example, to recite **اَلْهَيْدُ** instead of **اَلْحَيْدُ** or to recite the letter **س** instead of **ث**; or **د** instead of **ح**; or **ز** instead of **ذ**; or **س** instead of **ص**; or **د** or **ظ** instead of **ض**; or **ز** instead of **ظ**; or **هـ** instead of **ع**. Even very learned people make these kind of mistakes.
- b. Another form of this kind of mistake is to extend a letter. For example, to extend the (ضمة) of the (دال) or the (كسرة) of the (هـ) in the words **اَلْحَمْدُ لِلّٰهِ** so that it sounds more like **اَلْحَمْدُوْ لِلّٰهِ**.
- c. Another form of this kind of mistake is to drop off a letter. For example, not to recite the (واو) in the word **لَمْ يُولَدْ** and thus recite **لَمْ يُلَدْ**.
- d. Another form of this type of mistake is to change the diacritical marks, i.e. the (فتحة - ضمة - كسرة) in the words one recites. For example, to recite a (كسرة) on the (كاف) of the word **إِيَّاكَ** thus reciting **إِيَّاكِ**; or to recite a (فتحة) on the letter preceding the (هـ) of **إِهْدِنَا** thus reciting **أِهْدِنَا**; or to recite a (فتحة) on the (ميم) of the word **أَنْعَمْتَ** thus reciting **أَنْعَمَتَ**.

All the above mentioned errors are referred to as Major Errors¹ and it is HARAAM to make these kinds of mistakes². At times, it could even cause the meaning of one's salaah to change³ thereby invalidating the salaah.

Minor Errors

The second type of error is not an error per sé, however, it is contrary to the rules which regulate the beautification of the recitation⁴. For example, when there is a (فتحة) or (ضمة) on a (راء), one should recite it

¹ In short, there are four types of mistakes: 1. Changing one letter for another 2. Extending a (حركة) thus making it a letter of (مدّ) 3. To delete a letter of (مدّ) 4. To make mistakes in the (حركات) and (مكّنات).

One letter is changed for another by changing the makhraj from which it is pronounced. Examples of this include reciting a (هَاء) or (خَاء) instead of a (حَاء). It can also occur when one changes the sifaat-e-laazimah mumayyizah as is the case when one pronounces a (بِین) instead of a (صَاد). In the third and fourth forms of major errors we learn that adding to the word and deleting from the word are both major errors. This also includes reciting a (تَشْدِید) on a letter that does not have one as this constitutes an addition, as well as not reciting a (تَشْدِید) on a letter that has one as this constitutes a deletion.

² Haqeeqatut-Tajweed.

³ By pondering over the words "cause the meaning to change" we can deduce that, although it is sinful, the salaah does not necessarily become invalid by changing a letter of the Quraan. One's salaah will only become invalid when, due to a major error, one changes the meaning of what one is reciting. The honourable author رحمته اللہ علیہ has written such a comprehensive phrase that it answers and explains many minor and subsidiary juristic questions.

⁴ These rules refer to the sifaat-e-aaridhah, which will be explained later.

with a full mouth. An example of this is the (راء) in the word الصَّراط as will be explained in the 8th light. If a person recites it with an empty mouth, it will constitute a **Minor Error**. It is not as serious as the first type of error – it is **MAKROOH**¹ - although, it is also necessary to avoid it.

Third Light

Etiquettes of Recitation

It is necessary to recite اَعُوْذُ بِاللّٰهِ مِنَ الشَّيْطٰنِ الرَّجِيْمِ before commencing the recitation of Quraan². There is a more detailed discussion regarding the recitation of بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِيْمِ.

- a. If one starts reciting from the beginning of a surah, it will be necessary to recite the بِسْمِ اللّٰهِ .
- b. Similarly, if one starts to recite a new surah during one's recitation, it will also be necessary to recite the بِسْمِ اللّٰهِ³. However, if this new surah is surah Baraa-

¹ Haqeeqatut-Tajweed.

² This refers to the status quo and habit of the Qurraa or to the etiquettes of reciting the Quraan. As for the ruling of the Shari'ah, it is mustahabb (preferable).

³ It is easy to remember it in the following way. There are three ways of starting: 1. Start of recitation, start of surah 2. Start of recitation, middle of surah 3. Middle of recitation, start of surah. The ruling the first scenario is the both اَعُوْذُ and بِسْمِ اللّٰهِ are necessary. The ruling of the second scenario is that اَعُوْذُ is necessary and one has a choice regarding بِسْمِ اللّٰهِ. In the third scenario, it is only necessary to recite بِسْمِ اللّٰهِ.

ah, one should not recite **بِسْمِ اللَّهِ**. Some 'ulamaa have stated that one should not recite the **بِسْمِ اللَّهِ** for surah Baraa-ah even in scenario (a)¹ above².

- c. If one starts reciting from the middle of a surah, it will be better to recite **بِسْمِ اللَّهِ**, though, it is not compulsory. Nevertheless, it will be necessary to recite **أَعُوذُ** in this case, as well.

Fourth Light

Where to Pronounce Each Letter

The places (within the mouth and throat) from where the various letters are pronounced are referred to as makhaarij³. There are 17 makhaarij in total.

¹ In other words, if one starts one's recitation from the start of surah Baraa-ah.

² It would have been better if the author رحمه الله phrased it like this: "Some 'ulamaa have said that one should still recite **بِسْمِ اللَّهِ** when starting surah Baraa-ah as mentioned in scenario (a)."

Nevertheless, it is not totally futile in quoting this view due to the fact that the majority of the Qurraa and 'ulamaa have maintained the practise of never reciting **بِسْمِ اللَّهِ** when starting the recitation of surah Baraa-ah. In comparison with the majority, the view of a handful of 'ulamaa constitutes a redundant opinion which cannot be practiced upon.

³ The singular of which is Makhraj.

Makhraj 1 – Jawful-Fam: In other words, the hollow area of the mouth. The following letters are pronounced from this makhraj:

- a. (واو ساكن) when preceded by a letter bearing a (ضمّة) as occurs in الْمَغْضُوبُ .
- b. (يا ساكن) when preceded by a letter bearing a (كسرة) as occurs in فَتَعَيْنُ .
- c. (الف) when it is (ساكن) and not pronounced with a jerk, and it is preceded by a letter bearing a (فتحة) as occurs in صِرَاطُ .

The reason for saying “not pronounced with a jerk” is that an (الف) which bears a (كسرة – ضمة – فتحة) as well as a (ساكن) is actually a (همزة), even though people normally just call it an (الف)¹. The (الف) in the start of the word الْحَمْدُ and in the centre of the word بَأْسُ is actually a (همزة). In the rest of this booklet, all such (الف)s will be called (همزة) – remember this!

¹ In short, يَا as well as يُو whether (متحرك) or (ساكن) are all actually (الف – واو – ياء) even though they are written in the form of (همزة). However, the pronunciation of a letter depends on the way it sounds, not the way it is written. The difference is merely that a (همزة) is pronounced with a jerk whether it is (متحرك) or (ساكن), whereas an (الف) is always pronounced gently and is always preceded by a letter bearing a (فتحة) such as بَا ثَا جَا حَا etc. Another difference is that an (الف) will not get a (سكون) above it whereas a (همزة) will get a (سكون) if it is (ساكن) and a (كسرة – ضمة – فتحة) if it is (متحرك).

The (الف), (واو) and (ياء) which have been discussed above are referred to as (حروف مده) and (حروف هوائية). The first name is due to the fact that, at times, one makes (مد) when reciting them. This will be fully understood in the 11th light. The second name is due to the fact that the pronunciation of these letters is only completed with the breath.

Whichever (واو ساكن) is preceded by a letter bearing a (فتحة) is called a (واولين) as occurs in the word خَوْفٌ . Whichever (ياء ساكن) is preceded by a letter bearing a (فتحة) is called a (ياء لين) as occurs in وَالصَّيْفِ .

The makhraj of (واولين) and (واو متحرك) will be discussed in the 16th makhraj and the makhraj of (ياء لين) and (ياء متحرك) will be discussed in the 7th makhraj¹.

¹ (واو) and (ياء) can be found in three different conditions each:

1. (واو متحرك) such as رَوُوْا - يَ يَ يَ
2. (واولين) such as أَوْ بَوَوْا - أَيَّ يَ يَ عَيَّ
3. (مده) In other words (واو ساكن) preceded by a letter bearing a (ضمة), such as أَوْ بَوَوْا , as well as (ياء ساكن) precede by a letter bearing a (كسرة), such as إِيَّ يَ يَ عَيَّ . Although there are three conditions for both (واو) and (ياء), each of them have TWO makhaarij. When they are (مده), they will be pronounced from the Jawful-Fam, and when they are (متحرك) and (لين), each will be pronounced from different makhaarij, which will be explained later on.

Makhraj 2 – Aqsal-Halq: In other words, the bottom part of the throat, closest to the chest. The letters (هاء) and (همزة) are pronounced from here.

Makhraj 3 – Wastul-Halq: In other words, the middle of the throat. The letters (عين) and (حاء) are pronounced from here.

Makhraj 4 – Adnal-Halq: In other words, the top of the throat, closest to the mouth. The letters (غين) and (خاء) are pronounced from here.

The above mentioned SIX letters are called (حروف حلقی).

Makhraj 5 – Lahaat¹: In other words, the base of the tongue directly below the uvula, when it lifts up and touches the soft part of the palate above. The letter (قاف) is pronounced from here.

Makhraj 6 – A little higher up from the makhraj of (قاف) towards the front of the mouth², the letter (کاف) is pronounced from here.

Both the above mentioned letters are called (حروف لہائیہ).

¹ Pronounced لہات . It is the soft part of the palate which has no bone inside. The hard part of the palate which has bone inside is called the حنك. The little piece of flesh at the end of the palate, which dangles above the base of the tongue is called the uvula. It is called the لہاء in Urdu.

² It is easier to remember the makhaarij of (قاف) and (کاف) like this: The base of the tongue and the palate directly above it – the letter (قاف) is pronounced here. A little up from the makhraj of (قاف), the base of the tongue and the palate directly above – the letter (کاف) is pronounced from here.

Makhraj 7 – The centre of the tongue together with the palate directly above it. The letters (جيم), (شين) and (ياء) when it is not (مَدَّة), are pronounced from here. In other words, the letter (ياء) when it is (متحرك) and (لين) are pronounced here. The meanings of both the words (مَدَّة) and (لين) have been discussed under makhraj 1.

These letters are called (حروف شجرية) ^{1/2}.

Note: The Arabic names of the various teeth are used to explain the following makhaarij. Therefore, I will now mention their various names. Please learn them properly so that it is easy to memorise the respective makhaarij.

Let it be known that, of the 32 teeth, the front 4 teeth are called (ثَنَائِيَا). The top two are called (ثَنَائِيَا عُلْيَا) and the bottom two are called (ثَنَائِيَا سُفْلَى). Right next to these are 4 teeth called (رَبَاعِيَا) ³ which are also called (قَوَاطِع). Next to these there are 4 sharp teeth called (اَنِّيَاب). They are also called (كَوَاسِي).

¹The word شَجَرِيَّة (with a فَتْحَة on the ش and a سكون on the ج) refers to the hollow space between the centre of the tongue and the palate directly above it. There is no word for it in the Urdu or English languages.

²It is called this due to the fact that the letters are pronounced from the hollow space created between the centre of the tongue and the palate directly above it. (Haqeeqatut-Tajweed) - MT.

³This should be pronounced with a (فَتْحَة) on the (رَا). It is incorrect to pronounce it with a (ضَمَة).

Next to these are 4 more teeth called (ضَوَاحِك). Next to these are 12 teeth – three at the top on the right, three at the top on the left, three at the bottom on the right and three at the bottom on the left. These 12 teeth are called (طَوَاحِن). Next to these, right at the back of the mouth, there are 4 more teeth called (نَوَاجِذ). The (ضَوَاحِك – نَوَاجِذ) are collectively called (أَضْرَاس) which means “molars” or “دَاڑھ or دَاڑھ” in Urdu.

Someone has written a little poem to make it easy for us to memorise all these names²:

The teeth in the mouth amount to 32.

(رَبَاعِي) 2 and the (ثَنَائِيَا) are 4

The (اَنِيَاب) are 4 and the remainder 10 times 2.

Which the Qurraa call (اَضْرَاس)

(I have them and so do you).

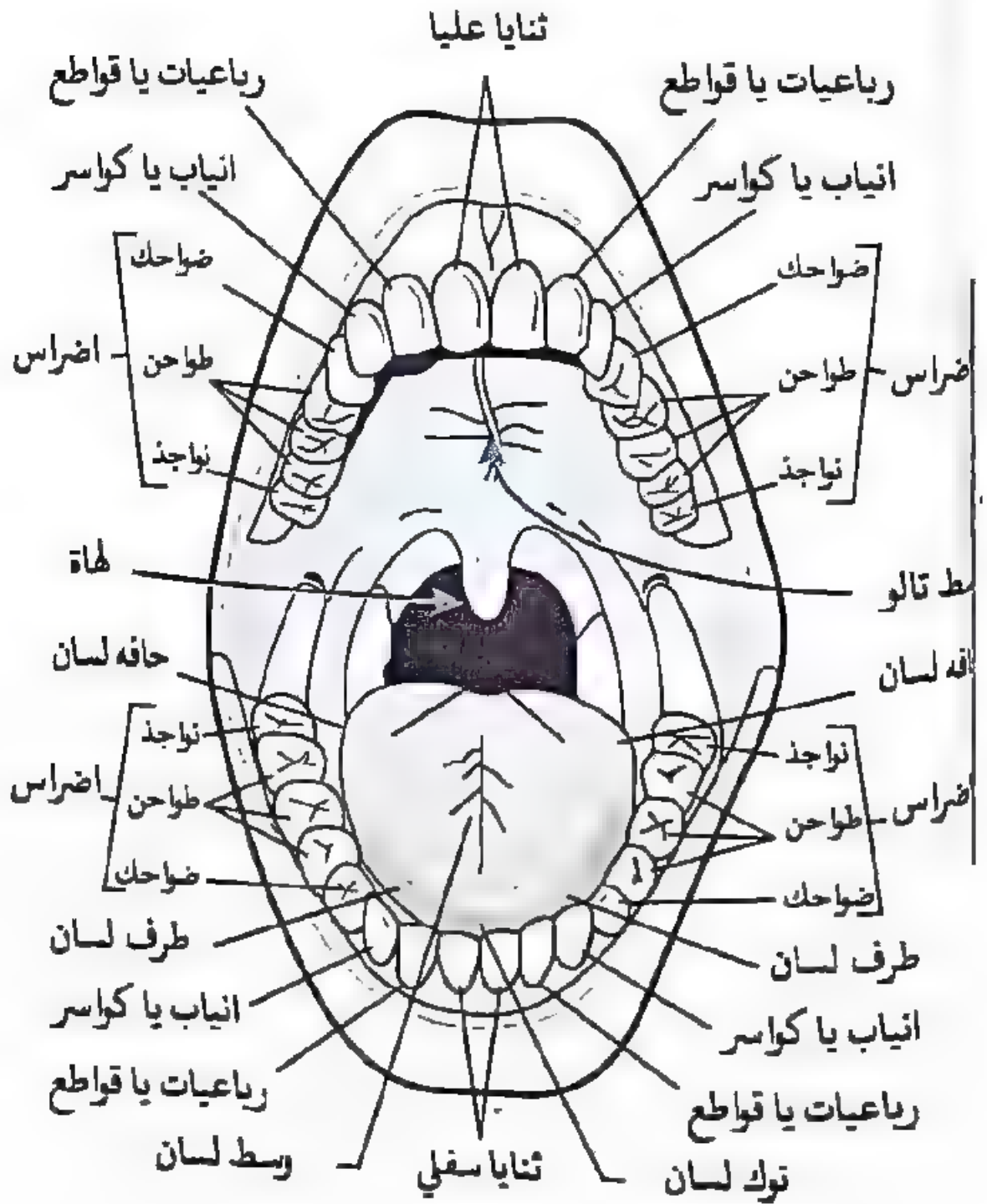
The (طَوَاحِن) 6 times 2 and the (ضَوَاحِك) are 4

The (نَوَاجِذ) come next, top and bottom, 2 and 2.

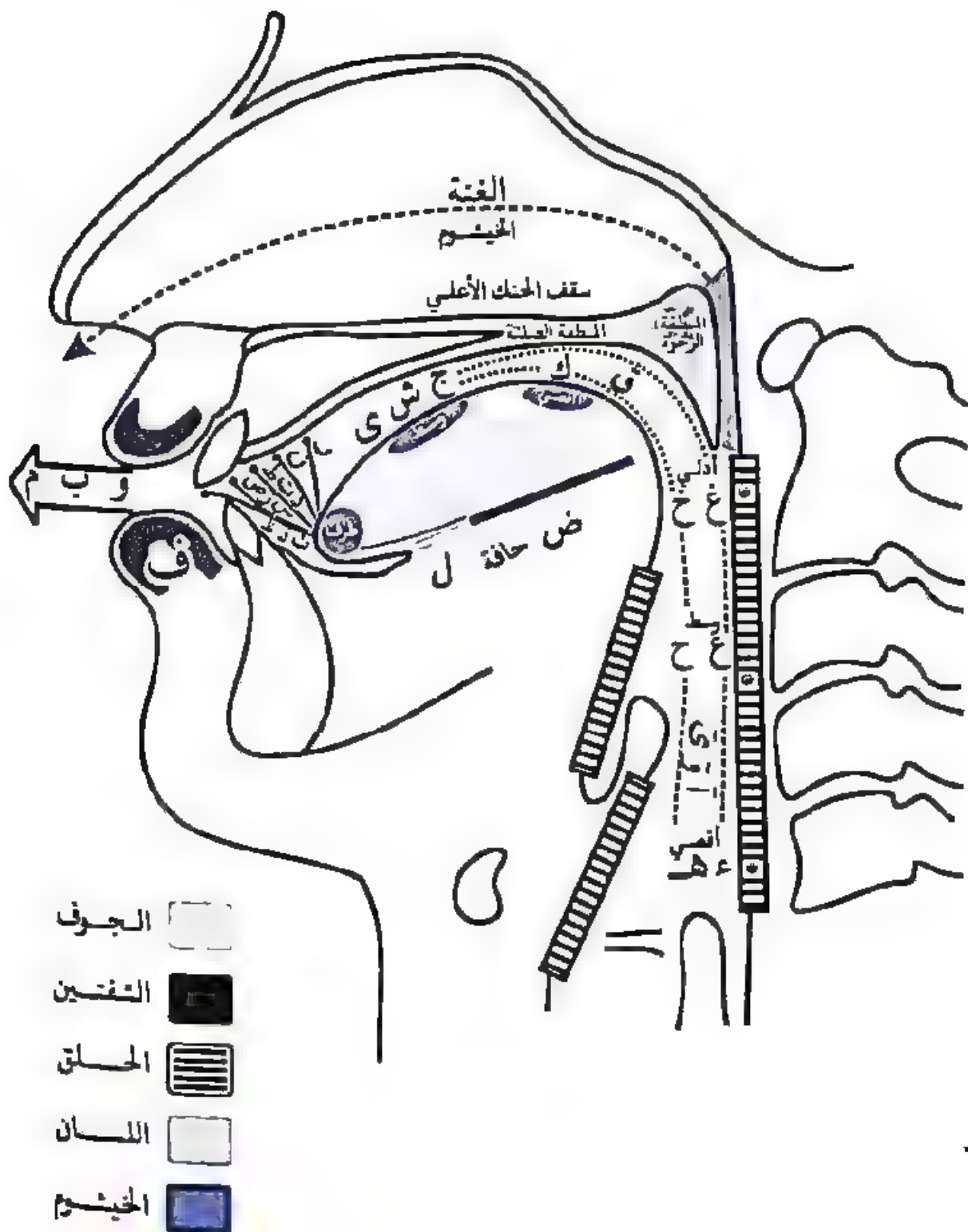
²The (هَمْزَة) should be pronounced with a (فَتْحَة) and the (ضَاد) with a (سُكُون). It is the plural of the word فِزْرِي which means “molar”.

²The 32 teeth are divided into 6 groups of teeth – (ثَنَائِيَا), (رَبَاعِيَا), (اَنِيَاب), (طَوَاحِن), (ضَوَاحِك) and (نَوَاجِذ). Apart from the (طَوَاحِن), which consists of 12 teeth, each group has 4 teeth. The first three groups are teeth and the second three groups are molars.

The Names of the Various Teeth According to the Science of Tajweed



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Makhraj 8 – This is the makhraj of the letter (ضاد): When the side of the tongue (حافة اللسان)¹ touches the base of the upper molars on either the right or the left. It is easier for most people to pronounce it from the left side. It is also permissible to recite it from both sides at the same time although this is extremely difficult. This letter is called (حافية) and most people make mistakes when pronouncing it. Hence, it is

¹The (حافة اللسان) refers specifically to the sides of the tongue, directly opposite the cheeks. The author رحمه الله has referred to it as the sides of the tongue. The front edge of the tongue, which touches the front teeth is called the (طرف اللسان) – the edge of the tongue. When pronouncing the letter (ضاد) the edge of the tongue does not feature at all. However, since we are accustomed to pronouncing letters from the edge of the tongue and the upper palate, and it is considerably more difficult to pronounce a letter from the side of the tongue and the base of the molars, most people just pronounce the (ضاد) from the edge of the tongue and palate above. To make matters worse, instead of making a concerted effort to pronounce this letter correctly, various groups have made it their salient feature to pronounce it in many different and assumedly permissible sounding ways. Some read a plain (دال), some read a full mouth (دال), some read a (زاي) and others read a (ظالم) and thereafter they claim to having reached the pinnacle of achievement.

In the old books of Qiraat, it has been written that, in some places, the people even pronounced a (لام) instead of a (ضاد). Today, we even hear people reciting (ذال) or a mixture of a (دال) and a (غين) – وَلَا النَّعَاتَيْنِ. In short, there are many paths of deviation, but only one path of guidance. Hence, it is imperative that one abstains from prejudice, goes to a proficient, seasoned Qaari and makes a concerted effort to practise this letter. One should never rely solely upon one's own understanding and research.

imperative to practise its pronunciation with a very proficient, seasoned Qaari.

To recite this letter as a full-mouth or empty-mouth (دال), or something similar to a (دال), as is the habit and practise of most people today, is completely wrong and should never be done. It is also totally incorrect to recite it as a (ظاء). However, if it is pronounced correctly from its correct makhraj, together with all its sifaat, gently and in such a way that its sound is maintained (until the letter's pronunciation is complete), it will sound very much like a (ظاء)[¶]. It should not sound anything like a (دال). This is how it has been explained in the books of Tajweed and Qiraat.

¶ The makhraj of (ضاد) is the side of the tongue and the base of the upper molars. It should be pronounced gently, with the sifaat of (رخوة). It should not be like the letter (دال) which must be pronounced firmly, with the sifaat of (شدّة). It is easy to determine whether the letter has been pronounced gently or firmly when it is (مستند) or (ساكن). The sign of gentle pronunciation is that the sound of the letter continues from the start of its pronunciation until it is completed. To pronounce it so firmly that the sound of the letter stops, as is the case with (دال), is incorrect. However, (ضاد) should never be pronounced from the makhraj of (ظاء) as this constitutes changing one letter for another, which is a major error. It is just as incorrect as pronouncing a (دال). More details will be given regarding this under the discussion of sifaat-e-Istitaalat.

Makhraj 9 – This is the makhraj of (لام). The edge and part of the side¹ of the tongue, when it touches the

¹Technically, this is referred to as (ادنى الحافة). In our understanding, the (حافة) only refers to that portion of the tongue which touches the molars, though, some authors have considered the entire side of the tongue, on both sides, to be the (حافة) perhaps to make it easier or by extending the linguistic meaning of the word. However, one should ponder over what the author of Jamaalul-Quraan has written.

- He stated that the makhraj of (ضاد) is the side (حافة) of the tongue when touching the upper molars.
- While discussing sifat-e-istitaalat, he mentions that the meaning of istitaalat is to prolong the pronunciation or sound of the letter from the start of the (حافة) to the end of it.
- The end of the (حافة) is that portion of the tongue which touches the last molar, the (ضاحك), because the molars end at the (ضاحك). If not, the definition of istitaalt – “to prolong the sound of the letter from the start of the (حافة) to the end of the (حافة)” – would not make any sense.

Since we have proven that the (حافة) refers to that portion of the tongue which is parallel to and corresponds with the molars, it necessarily means that the edge of the tongue (طرف اللسان) is the part that corresponds with the (انياب), (رياعى), and (ثنايا).

Note: let it be clear that in the words of ‘Allaamah Jazari رحمه الله “اللام” رحت ادناها”, the pronoun in “ادناها” refers to the (حافة) while the pronoun in “متها” refers to the tongue (and the word (لسان) is both masculine and feminine in the Arabic language). ‘Allaamah Shaatbi رحمه الله said: “و حرف بادناها الى متها”. In other words, the makhraj of the letter (لام) extends from (ادنى الحافة) to the end of the tongue. If the part of the tongue which corresponds with all the molars is called the (اقصى الحافة), then how can the part of the tongue which corresponds with the (ضاحك) be called the (ادنى الحافة)? Is the (ضاحك) not part of the molars? Furthermore, if we consider the edge of the tongue, which corresponds to the (انياب) and the (رياعى), the (ادنى الحافة) – and this means saying that the makhra, of (نون) is the edge of the tongue together with part of the (ادنى الحافة) – what is wrong with that? However, no book of Tajweed has mentioned the makhraj of (نون) in this way. Instead, all the books of Tajweed say that the makhraj of (نون) is simply the edge of the tongue.

palate just above the gums of the (ثنايا), (رباعي), (ناب) and (ضاحك). This can be pronounced from the right as well as the left side of the mouth. Pronouncing it from both sides at the same time is also correct.

Makhraj 10 – This is the makhraj of (نون). It is the same as that of (لام), except that the (ضاحك) is excluded from the tongue's point of contact.

Makhraj 11 – This is the makhraj of (راء). It is the same as the makhraj of (نون), except that a small portion of the upper surface of the tongue is also included.

These three letters viz. (لام - نون - راء) are called (حروف ذلقية) as well as (حروف طرية).

Makhraj 12 – This is the makhraj of (طاء), (دال) and (تاء): The edge of the tongue when touching the base of the (ثنايا عليا). These letters are called (حروف نطعية).

Because it is pronounced from the (ذلق اللسان) i.e. the edge of the tongue. From Haqeeatut-Tajweed - MT. The word (ذلق) must be pronounced with a (فتحة) on both the (ذال) and the (لام) - ذَلَّقَ - which refers to the edge of the tongue.

The word (نطع) refers to the ridges on the palate. There is no equivalent word in Urdu. Nevertheless, due to the fact that the letters are pronounced very close to these ridges which are situated on the upper palate, they are called (نطعية). Adapted from Haqeeqatut-Tajweed and Durratutl-Fareed - MT.

Makhraj 13 – This is the makhraj of (ظاء), (ذال) and (ثاء): The edge of the tongue when touching the edges of the (ثنايا عليا). These three letters are called (حروف لثوية) ¹.

Makhraj 14 – This is the makhraj of (صاڊ), (سين) and (زاى): The tip of the tongue when it touches the inner surface of the (ثنايا سفلى) together with part of the (ثنايا عليا). These letters are called (حروف صغيرة) ².

Makhraj 15 – This is the makhraj of (فاء): The inner part of the bottom lip ³ when touching the edge of the (ثنايا عليا).

Makhraj 16 – Both the lips. The letters (ميم), (باء) and (واو غير مڊة) – in other words, that (واو) which is (متحرك) or a (واو لين) ⁴ – are pronounced from here. The meanings of (مڊة) and (لين) have been explained in Makhraj 1.

¹ The correct pronunciation is (لثة) – with a (كسرة) on the (لام) and a (فتحة) on the (ثاء). It means "gums" and has been called that due to the proximity of the makhraj to the gums.

² In other words, the respective edges of the (ثنايا عليا) and the (ثنايا سفلى) touch causing a whistling sound.

³ In other words, that part of the bottom lip which is just inside the mouth when the lips are closed.

⁴ There are three different forms of (واو) and two different makhaarij: اُو is (واو مڊة) and its makhraj is the hollow of the mouth. وُ is (واو لين) and رُو is (واو متحرك) – in both cases, the (واو) pronounced from the makhraj which is currently being discussed.

The difference between the three letters under discussion is that (باء) is pronounced from the wet part of the lips and is thus referred to as (بحرى), (ميم) is pronounced from the dry part of the lips and is thus called (برى) and (واو) is produced by the partial meeting of both the lips¹. These three letters, including (فاء) are called (حروف شفوية).

Makhraj 17 – Khayshoom: In other words, the nasal cavities². This is where (غنة)³ is pronounced. In shaa Allah, (غنة) will be discussed in the 9th and 10th light.

The way of determining the makhraj of any given letter is to recite a (همزة متحرك) before it while the letter itself is (ساكن). Where the sound of that letter ends, that will be its makraj.

¹ It is easy to remember it in the following way: The makhraj of (واو متحرك) and (واو لين) is the incomplete meeting of the lips. (باء) and (ميم) are pronounced when both the lips meet.

² In other words, the hollow area under the bones in the bridge of the nose.

³ (غنة) refers to the nasal sound which emanates from the nasal cavities. It is not a letter, rather, it is a condition of the (نون) or (ميم) which is being pronounced. Since one can create this nasal sound in the nasal cavities without pronouncing any specific letter, the makhraj of this sound has been mentioned separately from the other makhaarij. Nevertheless, this nasal sound is never really found or pronounced on its own, nor can (نون) or (ميم) be pronounced without it.

Fifth Light

Characteristics of Each Letter

The manner or condition¹ in which letters are pronounced are called sifaat. There are two types of sifaat.

A. The first type is such that, if it is not pronounced, the letter itself will not be pronounced². This type is called *Sifaat-e-Zaatiyyah*, *Sifaat-e-Laazimah*, *Sifaat-e-Mumayyizah* and even *Sifaat-e-Muqawwimah*³.

B. The second type is such that the letter can still be pronounced without it, but its beauty and finesse will be lost⁴. This type is called *Sifaat-e-Muhassinah*, *Sifaat-e-Muzayyinah*, *Sifaat-e-Mahalliyyah*⁵ and *Sifaat-e-'Aaridhah*⁶.

The first type consists of 17 sifaat:

¹ In other words, the quality and condition of the sound of each letter at the time of pronunciation is referred to as a Sifat.

² The definition of a Sifat-e-Laazimah: A quality which is always found in the letter and if it is not present, either the letter itself will not be present or it will be pronounced deficiently.

³ The name Sifaat-e-Laazimah is most commonly used.

⁴ The definition of a Sifat-e-'Aaridhah: A quality which is found in a letter at times, and is absent at times. If the sifaat is not found, the letter will still remain, but its beauty will be spoiled.

⁵ The reason it is called Sifaat-e-Mahalliyyah is due to the fact that these sifaat are specific to the letter in which they are found – MT.

⁶ The name Sifaat-e-'Aaridhah is most commonly used.

1. **Hams¹**: The letters which have this sifat are called *Mahmoosah*. This Sifat means that the letter which contains it is pronounced from the makhraj so gently that the breath is allowed to continue flowing and there is a type of softness in the voice. There are 10 such letters: **فَحَخَّ شَخْصٌ سَكَّتْ**.²

2. **Jahr**: The letters which have this sifat are called *Majhoorah*. This sifat means that the letters which contain it are pronounced so forcefully and firmly in the Makhraj that the breath stops flowing and there is a type of loudness³ in the voice. Apart from the letters which are *Mahmoosah*, all the other letters are *Majhoorah*.

The qualities of **Hams** and **Jahr** are opposites.

¹The actual definition of Hams is that the sound of the letter is so gentle in the makhraj that the breath keeps flowing. This definition can easily be understood from the linguistic meaning of the word Hams. One should also not consider the fact that the breath keeps flowing as part of the actual definition. Rather, it is a sign of the sifat Hams. Pronounce a Mahmoosah letter when it is (ساكن) – for example أَتْ – the sound of the letter is soft and the breath keeps flowing because part of the breath becomes the sound of the letter while part of it is the actual breathing (of the reciter).

²The translation of which is: "A man, who remained silent, encouraged him." MT

³The word Jahr means loudness. The actual definition of Jahr is that the letter is pronounced so forcefully in the makhraj that it causes a type of loudness. The section of "the breath stops flowing" is separate from the actual definition and is merely a sign of Jahr. It means that, when one pronounced any Majhoorah letter while it is (ساكن) – such as ذ – the sound of the letter will be loud because the entire breath becomes the sound of the letter.

3. **Shiddah**: The letters which have this sifat are called *Shadeedah*. This sifat means that the letters containing it are pronounced so forcefully in their makhraj that the sound stops and there is a kind of hardness¹ in the letters. There are 8 such letters: **أَجْذَكَ قَطَبْتَ**².

4. **Rikhwah**³: The letters in which this sifat is found are called *Rikhwah*. This sifat means that, when pronouncing these letters, their sound emanates from the makhraj so gently that the sound of the letter being pronounced continues and there is a kind of softness⁴ in the letter.

Apart from *Shadeedah* and *Mutawassitah*, all the remaining letters are *Rikhwah*. The subcategory *Mutawassitah* will be explained shortly. Just like Hams and Jahr, Shiddah and Rikhwah are opposites and between these two qualities there is another one called Tawassut.

¹The words Shiddah means hardness and firmness. In other words, the sound of the letter is so hard in the makhraj that it would not be possible to maintain its sound if it were to be recited as (ساكن). Thus, the actual definition of Shiddah is: For the letter to be pronounced firmly and strongly in the makhraj that its voice cannot be prolonged when it is (ساكن). An example of this is أَقَى.

²The translation of which is: "I find you frowning." MT

³This should be pronounced with a (كسرة) on the (راء) – it means gentleness. Allah عز وجله says: "تَجْرِي بِأَمْرِ رُحْمَاءَ" (Sailing gently by His command...).

⁴Hence, the actual definition of Rikhwah is: The sound of the letter is so gentle in the makhraj that a type of softness is felt which can be recognised by the fact that the sound of a letter of *Rikhwah* can be maintained after it is pronounced, when it is (ساكن). An example of this is أَنَّى.

Tawassut: The letter in which this sifat is found are called *Mutawassitah* or *Bayniyyah*. This sifat means that the sound of the letter neither stops completely nor continues¹. There are 5 such letters: **لِٰنْ عَمْرُ**². This Sifat is not generally counted separately as it contains a bit of Shiddah as well as some Rikhwah and thus, it is not separate from the two.

At this juncture, there is a misgiving which needs to be clarified. The letters (تاء) and (كاف) have been counted as part of the *Mahmoosah* letters, whereas their respective sounds stop in their makhaarij due to which they have also been counted as the letters of *Shadeedah*³.

The answer to this misgiving is that the sifat of Hams is weak in each of these letters while the sifat of Shiddah is strong. Therefore, the sound stops in the

¹ Haqeeqatut-Tajweed. In other words, the letters are not as hard as those of *Shadeedah* nor as soft as those of *Rikhwah*. Instead, it is in between the two conditions. It is as though there is deficient Shiddah and incomplete Rikhwah.

² The translation of which is: "O 'Umar! Be gentle." MT

³ This objection is based on the assumption that breath and sound are interlinked and co-dependent. In other words, it is difficult to understand why the sound of the letters (تاء) and (كاف) ends in their makhaarij due to the sifat of Shiddah, but the breath continues to flow due to the sifat of Hams. Shouldn't the breath also stop? Furthermore, both these letters should be considered *Majhaarah*, not *Mahmoosah* because, apart from (كاف) and (تاء), the other 6 *Majhaarah* letters are also *Shadeedah*. This objection has been clarified by the author رحمه الله.

makhraj due to the strength of the Shiddah¹. However, due to slight Hams, after the sound stops, some breath is allowed to escape². Though, one should be careful not to prolong the escaping of the breath³ because, if it is allowed to continue flowing, the letters (تاء) and (كاف) will not remain *Shadeedah*, but become *Rikhwah*. Furthermore, it would cause a (هَاء) sound to emanate, which is incorrect.

¹ It has been mentioned in "Juhoodul-Muqall" that (كاف) and (تاء) are the letters of *Shadeedah Mahmoosah*. Therefore, they will be pronounced completely forcefully and so will the breath of each letter because, sound is in reality breath (in other words, there is breath in sound, but not necessarily sound in breath – translator). Thereafter, their makhaarij will open slightly to allow the breath to escape while the sound of the letter diminishes so as to pronounce the sifat of Hams. Thus, there is Shiddah in it at a certain point in time, followed by Hams. In the book "Haqeeqatut-Tajweed", it has been mentioned that Hams comes a little after (Shiddah). In both the above-mentioned books, this section has been called a difficult concept that confuses the mind. MT

² When (ساكِن), the sound of (تاء) and (كاف) stop in their makhaarij. Similarly, when pronouncing the (كاف), the base of the tongue touches the palate above firmly and when pronouncing a (تاء), the tip of the tongue touches the base of the (ثَنَابَا عَلِيَا) firmly. Thereafter, when the base and tip of the tongue separate from their makhaarij, a little bit of breath escapes – this is the Hams. that concludes the factual answer. As for the logical answer, there is no contradiction between Shiddah and Hams. Sound is heard and breath is not. The fact that the sound stops does not mean that the breath necessarily has to stop as well. In fact, both are possible at one and the same time. If someone remains silent – in other words, no sound comes out of him – does it mean that he has also stopped breathing?

³ The reason for this is that there is no sound in breath. If others can hear this breath, it means that the breath is not in its original form, the way it should be. Instead, it would have become sound. What is the point of trying to let others hear this Hams by reciting اَيَّاكَ as اَيَّاكَ and اَنْتَ as اَنْتَ?

5. **Isti'laa:** The letters in which this sifat is found are called *Musta'liyah*. This sifat means that whenever such a letter is pronounced, the base of the tongue rises to the corresponding palate above due to which the letters become "big" or "full-bodied". There are 7 such letters: **حُصَّ صَغُطٍ قَطَّ**.

6. **Istifaa:** The letters in which this sifat is found are called *Mustafilah*. This sifat means that the base of the tongue does not rise to the palate above when these letters are pronounced due to which the letters remain "thin" or "light". Apart from the letters of *Musta'liyah*, all the other letters are *Mustafilah*.

These two qualities – *Musta'liyah* and *Mustafilah* – are also opposites to each other.

7. **Itbaaq:** The letters in which this sifat is found are called *Mutbiqah*. This sifat means that the centre of the tongue touches and joins with the corresponding palate above when these letters are pronounced^B. There are 4 such letters: **ص ض ط ظ**.

8. **Infitaah:** The letters in which this sifat is found are called *Munfatihah*. This sifat means that the centre of the tongue does not cover the corresponding palate above when these letters are pronounced, whether the

^B In Arabic, the word *Itbaaq* means to cover something. In other words, when these letters are pronounced, the centre of the tongue covers the hollow part of the palate as a result of which the letters are pronounced with a very "full" mouth.

base of the tongue touches the palate (as is the case with the letter ق) or not¹,

Apart from the letters of *Mutbiqah*, all the other letters are *Munfatihah*. These two qualities – *Itbaaq* and *Infitaah* – are also opposites to each other.

9. *Izlaaq*: The letters in which this sifat is found are called *Muzliqah*. This sifat means that the letters are pronounced from the edge of the tongue² and the lips, quickly and easily. There are 6 such letters: قَرَمِنْ لُبَّ³. Of these letters, those which are *Shafawiyyah*⁴ are pronounced from the edge of the lips⁵.

The meaning of *Shafawiyyah* has been explained in the 16th makhraj. Furthermore, those letters which are not *Shafawiyyah*⁶, are pronounced from the edge of the tongue⁷.

¹ Taken from Juhdul-Muqill with added explanation.

² The edge of the tongue is called the (فَلَقْ) in Arabic. MT

³ The translation of which is: "He ran away from intelligence". MT.

⁴ In other words (قَاء), (مِيم) and (بَاء).

⁵ In other words, they are pronounced easily without much effort.

⁶ In other words, (لَام), (نُون) and (رَاء). Those who speak the language have termed these 6 letters to be the easiest and least strenuous letters to pronounce from the lips and the tongue. For this reason, most words in the Arabic language have a combination of these letters in them. If it doesn't, those who speak Arabic consider the word difficult to pronounce. This is something based completely on what has been heard from the Arabs and is Tauqeefi – in other words, there is no room for logic. (Nihaayatul-Qawliil-Mufeed)

⁷ Durratul-Fareed of Sheikh Dehlawi رحمه الله

10. **Ismaat¹**: The letters in which this sifaat is found are called *Musmitah*². This sifaat means that the letters are pronounced slowly and firmly in the makhraj, not quickly and easily.

Apart from the letters of *Muzliqah*, all the other letters are *Musmitah*. These two qualities – *Muzliqah* and *Musmitah* are also opposites to each other.

NB: The above mentioned 10 sifaat are known as the *Sifaat-e-Mutadhaaddah* (The Conflicting Sifaat) because there are five sets of opposing sifaat³, as has been mentioned in the previous few pages.

The sifaat which will be discussed now are called the *Sifaat-e-Ghayr Mutadhaadah* (The Non- Conflicting Sifaat). It should be understood that no letter has been left out from the *Sifaat-e-Mutadhaaddah* and that

¹ It has been mentioned in Haqeeqatut-Tajweed that the word *Ismaat* means prevention. Technically, it means preventing any four or five letter word from being devoid of a letter of *Muzliqah*. Hence, the word *عَنْجَبَ* (Gold) is a non-Arabic word. MT

² The *Isn-e-Ma'ool* derived of the word *Ismaat*.

³ Of the 29 letters in the Arabic alphabet, each letter will definitely have 5 of the 10 *Sifaat-e-Mutadhaaddah*. There are 5 pairs of sifaat and there is no single letter that does not possess one sifaat of each pair. If the one sifaat is found, the opposite will not be found in the same letter. The other sifaat are not like these ten. Each sifaat may or may not be found in a letter.

every single letter definitely has one of the two conflicting sifaat in it. As for the *Sifaat-e-Ghayr Mutadhaaddah*, some of the letters will have the sifaat under discussion while others will not.

The *Sifaat-e-Ghayr Mutadhaaddah* are:

11. **Safeer:** The letters in which this sifaat is found are called *Safeeriyyah*. This sifaat means that the letters will be pronounced with a sharp, whistling¹ sound. There are 3 such letters: ص ز س .

12. **Qalqalah:** The letters in which this sifaat is found are called the *Huroof-e-Qalqalah*. This sifaat means that there is a "bounce" or "echo" in the makhraj²

¹ The *Safeeriyyah* letters are pronounced from the edge of the tongue and all four sets of (ثنية) as has already been explained. The makhraj of each of these 3 letters is naturally such that they can only be pronounced from that specific place, thereby creating a whistling sound.

² The rule is that when two different parts of the mouth meet or collide in the mouth, a letter is formed. According to this rule, (apart from the letters of *Qalqalah*) ا (سكون) is pronounced on any letter when two parts of the mouth in such a way that the sound of the letter stops the moment the letter is formed and there is also no motion in the makhraj. However, this is not all that happens when any of the *Huroof-e-Qalqalah* are pronounced. Instead, after these letters are pronounced, something new happens that gives rise to another sound. In short, whether you say that there is motion in the makhraj or you say that there is a movement in the sound of the letter due to a sudden separation after firm contact and a new sound is created, either way, *Qalqalah* refers to this newly created sound. Nevertheless, *Qalqalah* comes about due to a combination of the two strong sifaat, *Jahr* and *Shiddah*. One should also pronounce the *Qalqalah* loud enough for others to hear it – if only you can hear it, it is not loud enough. (Nihaayatul-Qawil-Mufeed, pg.52)

when these letters are pronounced while they are (ساكن). There are 5 such letters: قُطِبُ جَدَّ¹.

13. **Leen:** The letters in which this sifat is found are called *Huroof-e-Leen*. This sifat means that these letters are pronounced so gently in their makhraj that one is able to prolong them (مَدَّ)² if one wants to. There are two such letters: (يا ساكن) and (واو ساكن) when they are preceded by a (فتحة). For example: صَيْفٌ and خَوْفٌ.

14. **Inhiraaf:** The letters in which this sifat is found are called *Munharifah* and there are only two such letters: (لام) and (راء). This sifat means that there is an inclination towards the edge of the tongue when

¹ The translation of which is: "The pivot of piety". MT

² In other words, the sound of the *Huroof-e-Madd* comes from the hollow of the mouth and there is absolute scope for the gentleness and prolonged nature of this sound. On the contrary, there is no question regarding prolonging the sound of the *Huroof-e-Leen* as their makhraj is fixed and stipulated. However, when we study the laws of *Madd-e-Far'i*, we will learn that in some words, the letter upon which *Madd* is pronounced is the letter of *Leen*, which is thus prolonged. In order to dismiss this objection, the 'Ulamaa of Tajweed have acceded to the presence of this gentleness and elasticity in the *Huroof-e-Leen* so that one may pronounce *Madd* on them. This gentleness and elasticity is referred to as *Leen*. The words of the honourable author رحمه الله "these letters are pronounced so gently in their makhraj that one is able to prolong them (مَدَّ) if one wants to" are worthy of consideration.

pronouncing the letter (لام), and an inclination¹ towards the surface of the tongue as well as towards the makhraj of (لام) when pronouncing the letter (راء)².

15. Takreer: This sifat is only found in the letter (راء). This sifat means that, since there is a quiver or vibration on the tongue while pronouncing this letter, it seems³ like the letter is repeated. This does not mean that one should try to accentuate or over pronounce the vibration – in fact, one should avoid doing so even when there is a (تشديد) on the (راء) because it is still only one letter, not many⁴.

¹ The meaning of *Inhiraaf* is that each letter inclines beyond its own makhraj and towards the makhraj of the other letter. Thus, the pronunciation of the letter (لام) starts from the (ادنى الحافة) and inclines towards the tip of the tongue, which is the makhraj of (راء). The pronunciation of the letter (راء) starts from the tip of the tongue and inclines towards the surface of the tongue and slightly towards the makhraj of (لام). This is exactly why small children tend to say (لام) instead of (راء) – this *Inhiraaf* causes the child to mispronounce the (راء) and say (لام).

² Durratul-Fareed.

³ The definition of Takreer: "For the tongue to vibrate while pronouncing the letter." This sifat is only found in (راء). However, this sifat should be pronounced gently in order to avoid the letter (راء) being pronounced more than once. This will only occur when one tries to accentuate this sifat while reciting. What does the vibration have to do with your voice? This should be done even when the letter is (مشدد) as is the case with كَرَّةٌ and مَرَّةٌ. The sifat of *Izlaaq* also demands that the vibration should not be accentuated.

⁴ Adapted from Durratul-Fareed.

16. **Tafash-shee**: This sifat is only found in the letter (شين) and This sifat means that the sound of the letter spreads throughout the mouth when it is pronounced¹.

17. **Istitaalah**²: This sifat is only found in the letter (ضاد). This sifat means that the sound of the letter is prolonged from the start of the makhraj to the end of the makhraj – in other words, from the start of the (حافة اللسان) until the end of the (حافة)³. In other words,

¹ Durratul-Fareed.

² To prolong. MT

³ From this text, 't is clearly evident that the (حافة) starts from the portion of the tongue directly opposite the (ناجذ) and this is called the furthest part of the side of the tongue (اقصى الحافة). The end of the (حافة) is that portion of the tongue which is directly opposite the (ضاحك) and this is referred to as the closest part of the side of the tongue (اقل الحافة). This is also the start of the makhraj of the letter (لام). In short, there is a prolongation in the sound of the letter due to the fact that the makhraj is so protracted and long.

Note: There is a big difference between the letters (ظالم) and (ضاد) in terms of makhraj. Firstly, they have completely different makhaarj. The second difference stems from this very sifat of *Istitaalah* as it is only found in the letter (ضاد). Both these letters share every other sifat of the *sifaat-e-mutadhaaddah* and it is only because they both share all these sifaat that the Qurraa have said (ضاد) is similar to (ظالم). Pronouncing the (ضاد) together with this similarity while avoiding actually pronouncing a (ظالم) is a very delicate and intricate aspect of the science of recitation. One will have to take benefit from seasoned and proficient teachers in order to perfect its pronunciation. Nevertheless, one should always remember not to go overboard in prolonging the sound of the letter. Extend it slightly, to the extent of slightly less than one (الف). Read more about this at the end of the book, in the appendix.

the sound of the letter is prolonged because the letter has to be pronounced across the entire makhraj, which itself is quite long.

Note 1: Someone may think that, if any letter or letters have one of the last seven sifaat which have just been mentioned, the remaining letters should have the opposite of that sifaat – for example, the letter (ضاد) has the sifaat of *Istitaalah* which necessarily means that the remaining letters have the opposite sifaat – so, what is the point of having a distinction between *Sifaat-e-Mutadhaaddah* and *Ghayr Mutadhaaddah*? The answer is simple: you are right. However, in the *Sifaat-e-Mutadhaaddah*, each of the two opposites had a name¹ and one of the two names will definitely apply to any given letter. But, since there is no name for the opposite sifaat in the last seven sifaat, the opposite sifaat has not been considered. That is the basic difference between the two groups of sifaat.

Note 2: Do not think that you are now able to pronounce the letters correctly just because you have learnt the makhaarij and sifaat of the letters. One needs

¹ The reason why the opposites of the *Sifaat e-Ghayr Mutadhaaddah* don't have their own names is because – take the sifaat of *Istitaalah* for example – there is no specific name of this opposite sifaat, rather, there is only a negative i.e. *Non-Istitaalah*. When defining things, one has to use proven facts and actualities. For this reason, *Non-Istitaalah* cannot and has not been considered an opposite sifaat nor has it been given any specific name as it would be illogical and contrary to academic acumen to do so.

a seasoned, skilled teacher in order to perfect one's pronunciation. However, as long as one does not have access to such a teacher, it is far better to merely rely on books than to remain ignorant.

Note 3: In the beginning of this Light, we mentioned that the definition of a *Sifat-e-Laazimah Zaatiyyah* is: Such a sifat that, if it is not pronounced, the letter itself will not be pronounced. This can happen in various ways:

1. The letter becomes another letter¹.
2. The letter does not change, but it is pronounced deficiently².
3. The letter no longer remains an Arabic letter, but becomes some other strange letter³.

This is what happens when you don't pronounce the letters from the correct makhaarij. It will lead to either pronouncing a different letter, a deficient letter or even a completely new (non-Arabic) letter.

Since such a mistake could even cause one's salaah to become null and void, in the event of making such a

¹ For example, if one does not pronounce the sifaat of *Isti'laa* and *Itbaa*q in the letter (طاء), it will become a (ظاء).

² For example, one does not pronounce *Qalqalah* or does not recite the *Tafash-sheeh* in the (شين) correctly.

³ In other words, it becomes a non-Arabic letter. For example, one recites a (دال) as a (ذال). I have mostly seen this mistake in the Malayan students.

mistake, one will have to consult with a reliable 'aalim. Similarly, the same ruling will apply to mistakes in (فتحة), (ضمة) and (كسرة), extending or shortening the letters of (مدّ) etc. examples of which have been cited in the second Light. One should consult a reliable 'aalim regarding such mistakes.

Note 4: The actual objective of the science of Tajweed is to eradicate errors in the makhaarij and sifaat-e-laazimah of the letters. This is why the discussion on sifaat and makhaarij precedes the discussions of the various rules of tajweed. From here on, the rules which will be discussed are with regards to the various *Sifaat-e-Muhassinah*[□] and they are secondary to the aforementioned rules and discussions.

Nowadays, we find that more attention is paid to these secondary rules of tajweed than to the actual objective of tajweed which results in people reciting with beautiful tunes (but poor tajweed). Furthermore, due to the fact that People accord more importance to the tune and, since makhaarij and sifaat-e-laazimah have nothing to do with the tune of the recitation, very little attention is paid to this most important aspect.

[□] In other words, those sifaat which beautify the letters. They have also been referred to as *Sifaat-e-Muhalliyyah*: The sifaat which adorn the letters. These sifaat are commonly referred to as *Sifaat-e-'Aaridhah*. What it means is that these sifaat are not always found in the letters. Rather, they will be found at times and, at other times, they will not be there. If these sifaat are not pronounced, it will not affect the actual letter. All that will happen is it will not sound as beautiful as it should.

Note 5: Just as it is nothing but negligence to make no effort to learn tajweed, it is nothing but extremism to learn a few rules of tajweed and then think you are a perfect accomplished qaari due to which you start looking down on others and go about declaring their salaah invalid or refuse to pray behind them. The erudite scholars of Islam have neither declared the general Muslim public sinful nor have they declared their salaah invalid (due to incorrect tajweed). Striking a balance in this regard is the job of those scholars who, together with deeming it necessary to learn Qiraat, have a solid and deep understanding of Fiqh and Hadith. Kindly refer to the second Light for more details in this regard.

Sixth Light

Discussion on The Sifaat-e-Muhassinah Mahalliyyah

Let it be known that all the above mentioned sifaat will not be found in all the letters. There are only 8 letters[¶]

¶ This does not mean that there are only sifaat-e-'aaridhah in 8 letters, according to the rules of tajweed. Thus, in the books of tajweed, (ادغام كبير) and (ادغام صغير) are also mentioned and both are sifaat-e-'aaridhah. There are many other such letters, however, what the author رحمه الله means is that, in this book – which is a very concise book for beginners – he will only mention the sifaat-e-'aaridhah of 8 letters, an acronym of which is اَوْتَرَمَلَان

in which various sifaat will be found in different conditions. These letters are:

1. لام
2. راء
3. ميم مشدد and ميم ساكن
4. نون مشدد and نون ساكن
 - (نون ساكن) also includes (تنوين) because it is a (نون) in terms of pronunciation even though it is not written as a (نون)ⁿ. For example, if you were to read two (فتحة)s on a (باء) it would sound like بَنْ
5. الف which is always preceded by a (فتحة)
6. واو ساكن when it is preceded by a (فتحة) or (ضمة)
7. ياء ساكن when it is preceded by a (فتحة) or (كسرة)
 - Look at the fourth Light, makhraj number 1.
8. همزة
 - This has been discussed in makhraj number 1 as well – kindly refer to it again.

ⁿ (نون ساكنة) is the (نون) which is physically written and which bears no (حركة). (نون تنوين) is that (نون ساكنة) which appears at the end of a noun and which is not physically written. The differences between (نون ساكنة) and (نون تنوين) are:

1. A (نون ساكنة) is recited all the time, whether during (وقف) or (وصل) whereas a (نون تنوين) is only recited in (وصل) and not in (وقف).
2. A (نون ساكنة) is always written except in two cases – (وَلْيَكُونُوا) (سورة يوسف) and (لَتَنْفَعَا) (سورة العلق) whereas a (نون تنوين) is never written irrespective of where it may appear, except in one case – وَكَانَ.
3. A (نون ساكنة) can appear anywhere in a word whereas a (نون تنوين) can only appear at the end of a word.
4. A (نون ساكنة) may appear in all three types of words (اسم - فعل - حرف) whereas a (نون تنوين) can only appear at the end of a noun (اسم).

There are certain sifaat in these letters which will be understood just from the way the teacher recites them¹. There is no need for me to discuss these sifaat here. For example, you will understand when to recite and when to delete a (همزة), (واو) and (ياء) by merely listening to the recitation of your teacher.

I will only discuss those sifaat which one has to consciously learn and apply and which cannot be understood by merely listening to the teacher recite. Examples of this include when and when not to recite a letter with a full mouth, when to recite (غنة) and when not to, when to make (مد) and when not to etc.

I will now present the rules pertaining to each of these 8 letters separately.

Seventh Light The Rules of لام

If the (لام) of the word (الله) is preceded by a letter bearing a (فتحة) or a (ضمة), that (لام) will be recited with a full mouth². Examples of this include: أَرَادَ اللهُ

¹ For example, when a letter of (مد) is deleted due to (التقاء الساكنين) as in قُلْ اذْعُوا اللهُ or when, for the same reason, a letter is given a (كسرة) as in قُلْ اذْعُوا اللهُ etc.

² The word (تفخيم) means to recite with a full mouth. Just as one should avoid pouting the lips (making them round) when reciting letters of Is'laa and Itbaaq, one should also be wary of this when reciting a (لام منخمة). The (تفخيم) found in the name of Allah ﷻ will also be of the highest level.

and رَفَعَهُ اللَّهُ . however, if it is preceded by a letter bearing a (كسرة), the (لام) will be recited with an empty mouth, as is found in بِسْمِ اللَّهِ. Reciting with an empty mouth is called (ترقيق). Apart from the (لام) in the word (الله), every other (لام) will be recited with an empty mouth. Examples of this include: مَا وَلَّهُمْ and كَلَّمَ.

Note: The same rule applies to the word (اللَّهُمَّ) as applies to the word (الله), because the starting is still the word (الله) ¹.

Eighth Light The Rules of راء

Rule 1: The letter (راء) will be recited with a full mouth (تفخيم) if it bears a (فتحة) or (ضمة). Examples of this include رَبِّكَ and رَبِّمَا . However, if the (راء) bears a (كسرة), it will be recited with an empty mouth (ترقيق) ² as is the case with the word رَجَالٌ .

¹ Hence, in the words سُبْحَانَكَ اللَّهُمَّ and قَالُوا اللَّهُمَّ the (لام) will be recited with a full mouth and in the words قُلِ اللَّهُمَّ مَلِكُ الْمَلِكِ the (لام) will be recited with an empty mouth.

² According to the unanimous view of the scholars, a (راء مكسور) will always be recited with an empty mouth, even if it is a (كسرة لازمة) – such as رَجَالٌ – or a (كسرة عارضة) – such as وَ أَنْذِرِ الْفَاسِقِينَ and even if it is a (كسرة ناقصة) – such as those in the examples above – or a (كسرة كاملة) – when one makes (وقف بالروم) on a word like وَالْقَجْرِ or even if the (راء) is recited with (امالة) – as in تَجَرَّبَهَا . The same rule will apply even if the (راء) appears in the middle of the word – such as نَحْرُومُ – or at the end – such as وَالْقَجْرِ when it is recited (وصلاً) – or whether it has a (توین) – such as

Note: A (راء مشدد) is also like a normal (راء). Hence, one will take its own (حركة) into consideration when determining whether to recite it with a full mouth or an empty mouth. Hence, the (راء) in the word سِرًّا will be recited with a full mouth and the (راء) in the word دُرِّي will be recited with an empty mouth. It will not be included in Rule 2 as some ignorant people think, i.e. they consider it to be two (راء)s, the first one being (ساكن) and the second (متحرك) – this is incorrect.

Rule 2: If the (راء) is (ساكن)¹, one has to look at the (حركة) of the letter preceding it. If the preceding letter has a (فتحة) or (ضمة), the (راء) will be recited with a full mouth. Examples of this include: يَرْزُقُونَ and يَرْزُقُ. If it is preceded by a (كسرة)², the (راء) will be recited with an empty mouth, as is the case with أَنْذَرَهُمْ.

– or not – such as the examples above. The same will apply even if the letter preceding the (راء) is (ساكن) – such as أَلْتَارُ – or (متحرك) – such as أَرِنَابُ – and even if the letter after it is a letter of Isti'laa – such as رَوْثًا – or a letter of Isti'laa – such as رَوْثًا. This rule holds true whether the (راء) is (مشدد) or (عقّف) as is evident from the examples above. (Nihaayatul-Qawliil-Mufeed, pg. 90.)

¹ This rule applies whether the (ساكن) is (اصل) – as in وَانْمَرُ – or (عارضى) – as is the case when one makes (وقف بالكون) on words like نَهَرٌ and دُشِرَ. The (راء) will be recited with a full mouth even though the (ساكن) is also (عارضى).

² When a (راء ساكن) is preceded by a (كسرة), it will be recited with an empty mouth irrespective of whether the (ساكن) is (اصل) – such as حَتَّى زُرْتُمُ الْمَقَابِرَ – or (عارضى) due to (وقف) – such as قَاتِنْتُمُ.

However, there are 3 conditions that need to be met in order to recite a (راء) preceded by a (كسرة) with an empty mouth:

1. The (كسرة) should be (اصلي), not (عارضى) because, when the (كسرة) is (عارضى), the (راء) will be recited with a full mouth. Examples of this include: اَرْجِعُوا. In this example the (راء) is both (ساكن) and preceded by a letter bearing a (كسرة). But, since the (كسرة)¹ is (عارضى)², the (راء) will be recited with a full mouth³. One will not be able to understand when a (كسرة) is (عارضى) and when it is (اصلي) without studying Arabic. Whenever you are in doubt, please refer to someone who knows and understands Arabic in order to practise upon this rule.
2. Both the (كسرة) and the (راء) should be in the same word. If they are in two separate words⁴, the (راء) will not be recited with an empty

¹A rule in Arabic which serves to prevent one from starting a word with a (سكون). MT

²Since the (همزة) in the word اَرْجِعُوا is (وصلي) which itself is (عارضى), its (حركة) will also be (عارضى).

³The reason for this is that the general rule for (راء) is that it should be recited with a full mouth just as the general rule for (لام) is that it should be recited with an empty mouth. MT

⁴This is referred to as (كسرة منفصلة).

mouth. Examples of this include: رَبِّ ارْجِعُونِ¹
and اَمَّ ارْتَابُوا².

It is easier to recognise this condition than to recognise the first one because, most people are able to see when it is one word or two.

3. There should not be a letter of *Isti'laa* after the (راء) in the same word. If this happens, the (راء) will be recited with a full mouth. There are 5 such letters which have been mentioned in point number 5 of the fifth Light. Examples of this are: فِرْقَةٍ and قِرْطَائِينَ - لَبَّالْمِرْصَادِ. In this case, the (راء) will be recited with a full mouth and there are only these 4 examples³ in the entire Quraan. Nevertheless, it is very easy to recognise this rule.

Note 1: According to the third condition mentioned above, the (راء) in the word كُلُّ فِرْقٍ should be recited with a full mouth. However, since the (قاف) bears a

¹ Despite the fact that the (كسرة) in رَبِّ ارْجِعُونِ and اَلَّذِي ارْتَضَى is a (كسرة اصل), the (راء) will be recited with an empty mouth because of the fact that the (راء) and the (كسرة) are in two separate words.

² The (كسرة) on the (ميم) is (عارضى) as well, due to (اجتماع الساكنين). Hence, the (راء) will be recited with a full mouth since both the aforementioned conditions have not been met. MT

³ اَمَّ ارْتَابُوا was originally اَمَّ ارْتَابُوا. Hence, the (كسرة) preceding the (راء) is both (منفصل - in a separate word) and (عارضى).

⁴ Durratul-Fareed.

⁵ This word appears twice: لَبَّالْمِرْصَادِ (سورة الفجر) and كَانَتْ مِرْصَادًا (سورة النبأ).

(كسرة), some qurraa have preferred to read it with an empty mouth¹. In any event, both ways are permissible.

Note 2: In the third condition it was mentioned that, if any letter of *Isti'laa* appears after a (راء) in the same word, it will be recited with a full mouth. The reason this condition has been qualified with the words "in the same word" is that one does not pay attention to a letter of *Isti'laa* which appears in the word after a (راء ساكن). Examples of this include: فَأَصْبِرْ صَبْرًا and أَنْذِرْ قَوْمَكَ. In these examples, the (راء) will be recited with an empty mouth.

Rule 3: If the letter preceding the (راء ساكن) does not have a (حركة) – i.e. it is also (ساكن) as occurs during (وقف) as you will soon see in the examples given – you will have to look at the letter before that to see what its (حركة) is. If it has a (فتحة) or (ضمة), the (راء) will be recited with a full mouth. Examples of this include: بِكُمُ الْعُسْرُ and لَيْلَةُ الْقَدْرِ. In these examples, the (راء) is (ساكن), as well as the (دال) and the (سين) before it. However, the (قاف) has a (فتحة) and the (عين) has a (ضمة). For this reason, the (راء) will be recited with a full mouth in both the above-mentioned examples.

¹The (قاف) is a letter is *Isti'laa* and is a cause for reciting the (راء) with a full mouth. However, since it bears a (كسرة), the (تفخيم) will be weak, bearing in mind that I have already explained that, because of a (كسرة), there will be very weak (تفخيم) in letters which are (عارضى التفخيم).^A (لازم التفخيم) also causes weakness in letters which are (كسرة).

²Another example is وَلَا تُصْعَقْ خَنَازِكُ.

However, if these letters had a (كسرة), the (راء) would have been recited with an empty mouth, as is occurs in ذِي الذِّكْرِ. In this example, the (راء) is (ساكن) and so is the (كاف) before it. But, since the (ذال) has a (كسرة), the (راء) will be recited with an empty mouth.

Note 1: If the (ساكن) letter preceding the (راء) is a (ياء), there is no need to look at the letter preceding the (ياء). Such a (راء) will always be recited with an empty mouth irrespective of what letter comes before that and irrespective of the (حركة) of the letter before the (ياء). Examples of this include: قَدِيرٌ and خَيْرٌ – in both cases, the (راء) will be recited with an empty mouth.

Note 2: According to rule 3 above, the (راء) in the words مِضْرٌ and عَيْنَ الْقِطْرِ should be recited with an empty mouth. However, the qurraa have recited these words both ways – empty mouth¹ and full mouth². For this reason, it is permissible to recite it both ways, although, it would be preferable to consider the (حركة) of the (راء) itself³. Hence, one should preferably recite the (راء) of the word مِضْرٌ with a full mouth, and the (راء) of the word عَيْنَ الْقِطْرِ with an empty mouth.

¹ This is the mazhab of 'Allaamah Abu 'Amr Ad-Daani رحمه الله and the majority of the scholars. (Nashrut-Teeb, Vol.2, pg.106)

² This is the view of Imam Abu 'Abdillaah bin Shurayh and a few others. (Ibid)

³ This is what 'Allaamah Jazari رحمه الله preferred. (Ibid)

Note 3: According to rule 3 above, one should recite the (راء) in the word إِذَا يَسِرْ with a full mouth when making (وقف). However, some qurraa have written that it is better to recite it with an empty mouth¹. This latter view is a weak narration² and, therefore, one

¹ This is because the word was originally يَسِرْ due to which they opted to recite with an empty mouth to indicate that a (ياء) has been deleted. MT

² Actually, it is permissible to recite the following five words with both a full and an empty mouth when making (وقف بالاسكان): قَاتِر - اَنْ اَسِر - وَاللَّيْلِ: (وقف بالاسكان). All five these words originally had a (ياء) at the end. The (ياء) in the words قَاتِر and اَنْ اَسِر was deleted due to the condition of (امر حاض) since it is (مبنى على السكون) - in other words, the first word is (مبنى على الفتح) because of the word (اَنْ). The word يَسِر was originally يَسِرْ but (according to some 'ulamaa) the (ياء) was deleted due to (رعاية الفواصل). Similarly, the (ياء الاضافة) in the word نُذِرْ was deleted to become نُذِر because of (رعاية الفواصل). When one looks at the fact that the (راء) has a (سكون عارضى) and that the letter preceding it either has a (فتحة) or a (ضمة), the (راء) should be recited with a full mouth. However, in order to indicate the original form of the word, bearing in mind that the dropping of the (ياء) from the end of the word is also something (عارضى) and due to the fact that, in the Arabic language, this kind of (عارضى) deletion is not worthy of consideration, one may consider the (ياء) to be as good as present and thus, the (راء) may also be recited with an empty mouth. As for the word اَلْجَوَارِ, the (ياء) appears at the end of the word and, in accordance with the rule of قايض, is deleted.

'Allaamah Jazari رحمه الله has preferred reciting the (راء) with an empty mouth. He says: "The same rule applies to وَاللَّيْلِ إِذَا يَسِرْ when making (وقف بالاسكان) according to the narrations of those who delete the (ياء). In other words, it is preferable to recite the (راء) with an empty mouth during (وقف)" - Nashrut-Teeb, Vol.2, pg.111.

In his commentary of Shaatbiyyah, Sheikh Ali bin Muhammad Adh-Dhabbaa' رحمه الله says: "However, it is better to recite the (راء) with an empty mouth in إِذَا يَسِرْ and نُذِرْ according to the narrations of those who delete the (ياء) in order to indicate that there was a (ياء) originally and to indicate the difference between a (كسرة) which is due to (اعراب) and a (كسرة) which is due to (بناء)" - Irshaadul-Mureed of Adh-Dhabbaa', pg.187 according to the footnotes of Al-Ibraaz.

should recite according to what has been mentioned in rule 3 above.

Rule 4: There is one place in the Quraan Majeed in which one must recite *Imaalah*[¶] after the (راء). Hence, one should consider the (حركة) of the (راء) to be a (كسرة) and recite it with an empty mouth. The place is بِسْمِ اللّٰهِ. One should recite the (راء) of this word the

While discussing two narrations, one of deleting and the other of pronouncing the (ياء) in the word إِذَا يَاقُرْ, the author of Ghaythun-Nafa' mentions a brief discussion in relation to the topic. He says that those who recite the (ياء) recite the (راء) with an empty mouth and those who delete the (ياء) recite the (راء) with a full mouth. However, his discussion is quite concise. His objective is merely to highlight the difference between the various narrations regarding the pronunciation of (راء) without mentioning which of the two is better – Al-Mufasssal Hujjatun 'Alal-Mujmal.

Qaari Abu Muhammad Muhyil-Islam Paanipatti رحمه الله says: "From among the Imams who recite قَاسِر and قَاسِر with a (همزة قطعية مفتوحة), some recite the (راء) with a full mouth when making (وقف) and others recite it with an empty mouth because of its original form. Hence, as we have mentioned, 'Allaamah Jazari رحمه الله is of the opinion that it is better to recite it with an empty mouth, while Imam Abu 'Amr Ad-Daani رحمه الله is of the opinion that it is better to recite it with a full mouth. The latter view is also the mazhab of Imam Mansoor رحمه الله - Saba'ah Qiraat, pg.244.

From the above-mentioned passages, one cannot deduce that the recitation of (راء) with an empty mouth is a weak narration. There is no problem if one recites the (راء) with an empty mouth due to the origin of the word. For a more detailed discussion, kindly refer to Nihaatul-Qawliil-Mufeed, pg 94.

¶ In other words, in one place, instead of reciting the (الف) which appears after the (راء), one recites *Imaalah*. *Imaalah* literally means inclination – in other words, one inclines the pronunciation of the (الف) to that of (ياء مدّة).

¶ It is originally تَجْرُهَا with an (الف) but one recites with *Imaalah*. MT

same way one would say the (راء) of the Urdu word قطرے . This is called *Imaalah*, which the Persian speaking people call a (ياء مجهول). Hence, one should recite the (راء) of تَجْرِهَا with an empty mouth[¶].

Rule 5: When reciting a (راء) which has become (ساكن) due to (وقف), one will have look at the letter preceding it or, at times, the letter that comes before that when deciding whether to read the (راء) with a full or empty mouth, as has been mentioned in rules 2 and 3.

There is one more thing to understand at this juncture: One only looks at the preceding letters when one recites the (راء) completely silently during (وقف), as is the common practice of most people.

However, there is another way of making (وقف) in which one does not recite the letter upon which (وقف) is being made completely silently. Instead, one recites the (حركة) of that letter very lightly. This form of (وقف) is called *Rawm* (رَوْم) and it will only apply to a (ضمة) and a (كسرة). In shaa Allah, this will be discussed fully in the 13th Light.

Nevertheless, what I wish to explain is that, if you do (وقف بالروم) on this type of (راء), you will not take the

¶ One does not consider the fact that the (راء) in the original word has an (الف) due to which the (راء) is recited with a full mouth. MT

preceding letters into consideration. Rather, you will only look at the (حركة) of the (راء) itself and you will recite it either with a full mouth or an empty mouth, accordingly. For example, if you decide to do this kind of (وقف) on the words وَالْفَجْرِ , you will recite the (راء) with an empty mouth. However, if you decide to do the same (وقف) on the word مُتَّصِرٌ , you will recite the (راء) with a full mouth¹.

Ninth Light

The Rules of ميم مشدد and ميم ساكن

Rule 1: If the (ميم) is (مشدد), it is necessary to recite *Ghunnah* (غنة). (غنة) means to let the sound of the letter come from the nose (i.e. to recite the letter with a nasal sound). For example, لَمَّا . In this condition, the letter is called a letter of (غنة)².

¹ In short, if one wishes to make (وقف بالروم) – which can only be done with letters that bear a (ضمة) or (كسرة) – on a (راء مكسورة), the (راء) will be recited with an empty mouth. However, if one wishes to make (وقف بالروم) on a (راء مضمومة), it will be recited with a full mouth. This is the same rule that applies during (وصل) – i.e. a (راء مضمومة) will be recited with a full mouth and a (راء مكسورة) will be recited with an empty mouth – which is why it is said that (راء) in (روم) is like (راء) in (وصل).

² Because, like all the other letters of (غنة), one will also have to recite a (ميم مشدد) with a nasal sound. Nihaatul-Qawli-Mufeed.

Note: (غنة) should be recited for a period of one (الف).¹ An easy way of determining the time it takes to recite one (الف) is to either close an extended finger or to extend a retracted one. This is just an estimation.² The actual gauge to measure it is what you heard from an experienced teacher.

Rule 2: One needs to consider the letter that follows when the (ميم) is (ساكن). If the next letter is a (ميم), one will do *Idghaam* (ادغام). In other words, one will merge the two (ميم)s and recite them like a single (ميم مشدد).³ An example of this is اَلَيْكُمْ مَّرْسَلُونَ. This is also called *Idghaam-e-Sagheer Mithlayn* (ادغام صغير مثلين).⁴

If there is a (باء) after the (ميم ساكن), one will pronounce *Ikhfaa* (اخفاء). The meaning of (اخفاء) is that,

¹ This is why the 'ulamaa of tajweed have stated that, just as is the case with a (مدّ طبعي), a (غنة) should not be pronounced longer or shorter than what it takes to pronounce two (حركة)s. One does need to take some time to pronounce the (غنة), but one should not go overboard when doing so. Tamheed.

² It is of the utmost importance to avoid pronouncing a letter of (مدّ) before commencing the (غنة). Some people go overboard in trying to pronounce the (غنة) to the extent that they recite لا instead of reciting ميم, or ميم instead of لا.

³ Haqeeqatut-Tajweed.

⁴ One should not make the mistake of assuming that it is only called (ادغام صغير مثلين) if another (ميم ساكن) appears after a (ميم مشدد) and both are joined and recited as one. Rather, it would be correct to say that, if a certain (ساكن) letter is followed by the very same (متحرك) letter, (ادغام صغير مثلين) will occur. Other examples of this include: مَنْ نَشَاءُ - لَذَّاقَبْ etc. All of these are examples of (ادغام صغير مثلين).

when pronouncing this particular (ميم), one will pronounce (غنة) from the nasal cavity for the duration of one (الف), while allowing the dry part of both the lips to touch very lightly. Then, just before opening the lips, one joins the wet part of both lips and pronounces a forceful (باء)¹. An example of this is *وَمَنْ يَغْتَصِم بِاللَّهِ*. This is called *Ikhfaa-e-Shafawi* (اخفاء شفوى).

If the (ميم ساكن) is followed by any letter other than a (ميم) or a (باء), one will recite the (ميم) with *Izhaar* (اظهار). In other words, one will pronounce the (ميم) from its makhraj without any (غنة) or (اخفاء). An example if this is *أَنْعَمْتَ* and this is called *Izhaar-e-Shafawi* (اظهار شفوى).

Note: When it comes to (اظهار) and (اخفاء), some huffaaz consider (باء), (واو) and (فاء) – when they appear after (ميم ساكن) – to have one and the same rule which they have called the rule of *يَوْف*. In other words, some (1) recite all three with (اخفاء), others (2) recite all three with (اظهار) and others (3) give the (ميم ساكن) preceding these letters some kind of (حركة). Examples of this include *عَلَيْهِمْ وَلَا الضَّالِّينَ* and *يَمُدُّهُمْ فِي* etc. All of this is contrary to the rules. The first and third variations of the abovementioned rule are completely incorrect and the second variation is a weak view².

¹ Juhdul-Muqill.

² Durratul-Fareed.

Tenth Light

The Rules of نون مشدّد and نون ساكن

In the sixth Light, I have already mentioned that a (نون ساكن) is considered to be part of (تنوين). Kindly look at it again. However, the word (تنوين) will be clearly mentioned together with (نون ساكن) in the following rules to make it easier for the students.

Rule 1: If a (نون) is (مشدّد), it is necessary to pronounce (نون مشدّد). As was the case with the (ميم مشدّد), the (نون مشدّد) in this condition will be called a letter of (غنة)[¶]. Kindly refer to the first rule in the ninth Light again.

Rule 2: If any of the (حروف حلقى) appear after (نون ساكن) or (نون), you will have to pronounce the (نون) with (اظہار). In other words, the sound of the letter should not come out of the nasal passages and (غنة) should not be pronounced. Examples of this include: اَتَعَمَّتْ and سَوَاءٌ عَلَيْهِمْ etc. This is called (اظہار حلقى). There are 6 (حروف حلقى) which have been mentioned in the following poem:

¶ It is also necessary to recite a (نون مشدّد) with (غنة) and, in order to do so, one has to delay or prolong its pronunciation. However, the delay should not be longer than a (مدّ طبعی). It is also extremely important to avoid pronouncing a (مدّ طبعی) before the (غنة). In other words, اِنَّ should not be recited as اِئِنَّ.

There are six (حروفٍ حلقى), O light of my eye!

غين and عين - خا - حا - ها - همزة .

Kindly refer to makhaarij 1; 2; 3 and 4 in the fourth Light again and see the definition of (اظهار) [¶] in the second rule of the ninth Light

Rule 3: If any of the following letters, which have been mentioned in the acronym: يَرْمَلُونَ [¶], appear after a (نون ساكن) or (تنوين), you will have to pronounce (ادغام). In other words, the (نون) will be converted to the letter after it and the two letters will merge and be pronounced as one. For example, مِنْ لَدُنْهُ . As you can see, the (نون) was converted to a (لام) which were merged and pronounced as a single (لام). Hence, only one (لام) will be pronounced even though the (نون) will remain in writing.

There is, however, one slight difference: In 4 of these 6 letters, together with (ادغام), there will also be (غنة) just like the (غنة) in (نون مشدّد), which is pronounced by prolonging the pronunciation of the (نون) a little. These letters are found in the word يَنْمُو [¶]. Examples of

[¶] In other words, to recite the letter from its makhraj, with all its sifaat and without (غنة).

[¶] The translation of which is: "Those few men walk quickly " MT

[¶] The translation of which is: "He grows." MT

this include: **بَرُّ يُجْعَلُونَ - مَنْ يُؤْمِنُ** etc.¹ This is referred to as (ادغام مع الغنة).

As for the two remaining letters – (لام) and (راء) – there will be no (غنة) in these letters. The example **لَذُنَّة** has already been mentioned. No sound will be produced in the nasal passage. Only a plain (لام) will be pronounced and this is referred to as (ادغام بلا غنة). Kindly refer to rule 2 of the ninth Light again, for the meanings of (غنة) and (ادغام)².

There is one condition for this form of (ادغام): The (نون) and the letter following it should not be in the same word. If this condition is not met, you should pronounce (اظهار), not (ادغام). Examples of this include: **بُنْيَانٌ - صِنَوَانٌ - قِنَوَانٌ - دُنْيَا**. In the entire Quraan, only the aforementioned 4 words fall under this rule and the (اظهار) that is pronounced in these words is referred to as (اظهار مطلق).

Rule 4: When a (باء) appears after a (نون ساكن) or (نون متحرك), it will be converted to a (ميم) and pronounced with both (غنة) and (اخفاء). Examples of this include: **سَمِيعٌ بَصِيرٌ** and **مِنْ بَعْدِ**. In some of the prints of the Quraan, a small little (ميم) has been written after this kind of

¹ Other examples include: **لَنَّةٌ - مَنْ نَشَاءُ - مِنْ مَاءٍ مَوْنٍ - يَوْمَنِيذٍ وَاهِيَةٌ - مِنْ وَآلٍ** etc.

² The definition of (ادغام): To recite a (ساكن) letter together with a (متحرك) letter in such a way that both are recited as a single (مُشَدَّد) letter. The first letter is called the (مُدْغَم) and the second is called the (مُدْغَم فِيهِ).

(نون ساکن) and (تنوین) to make it easy for the reciter to remember the rule. It looks like this: مِنْ بَعْدِ. Changing this kind of (نون) to a (میم) is referred to as *Iqlaab* or *Qalb* (قلب / اقلاب) and the meaning of this (اخفاء) and the manner in which it is pronounced is exactly the same as the (اظهار شفوی) which was explained in the second rule of the ninth Light. Kindly refer to it again.

Rule 5: Apart from the 13 letters mentioned in rules 1; 2; 3 and 4, if any of the following 15 letters appear after (نون ساکن) or (تنوین), the (نون ساکن) or (تنوین) must be pronounced with (اخفاء) and (غنة). The 15 letters are: ض - ص - ش - س - ز - ذ - د - ج - ث - ت - ک - ق - ف - ظ - ط .

The letter (الف) has been excluded from the list because it cannot appear after a (نون ساکن) or (تنوین).¹

The meaning of this (اخفاء) is that the tongue will be kept slightly away from the actual makhraj of (نون ساکن) and (تنوین) – the edge of the tongue together with the corresponding palate above – and its sound will be pronounced gently from the nasal cavities (خیشوم) in such a way that one neither pronounces (ادغام) nor (اظهار). Instead, it should be something between the two sifaat. In other words, one should neither let the tip of the tongue touch the palate above it as is done in (اظهار), nor should the letter be pronounced from the following letter's makhraj like one would do with (ادغام).

¹ Durratul-Fareed.

Rather, without allowing the tongue to play a part¹ and without creating a (تشديد)², one should pronounce the (اخفاء) by only maintaining the sifat of (غنة) within the nasal cavities for the duration of one (الف). As long as one does not have the opportunity to perfect this (اخفاء) under the supervision of a proficient teacher one should just keep on reciting (غنة), because both sound very similar. Examples of this form of (اخفاء) include: أَنْذَرْتَهُمْ and قَوْمًا ظَلَمُوا etc.

- To further elucidate this kind of (اخفاء), I will provide a few examples from the Urdu language which will make it easier (for Urdu-speaking students) to understand the concept³. In the words کنول - کنواں -

¹ In other words, neither tip of the tongue nor the corresponding palate above that should be allowed to play a part in pronouncing the (نون مخفاة). However, if the edge of the tongue touches the palate above it slightly, it will not be contrary to actual (اخفاء). Instead, one should always remember that if too large a gap is created between the edge of the tongue and the palate, there is a fear that the sound of the letter will spread in the mouth and cause a (مد) sound to be created. In other words, one could recite أَنْذَرْتَهُمْ instead of أَنْذَرْتَهُمْ.

² The reason for this is that recitation of the (نون) with (غنة) in the makhraj of the next letter constitutes (ادغام مع الفتحة). This will cause the letter following the (نون) to either be pronounced clearly or slightly (مشدد), which is completely incorrect. For example, it would be incorrect for one to place the edges of the (ثنايا عليا) on the wet portion of the bottom lip whilst pronouncing the (نون مخفاة) in the word أَنْفُسُهُمْ.

³ The examples which have been given only serve to explain the concept and make it easier to understand. In actual fact, the real sound of (اخفاء) cannot be found in these examples. In all of the examples, one finds the sound of the letter coming after the (نون) together with (غنة) - the very same thing one is supposed to avoid, according to what has

there is a (نون) which is neither pronounced from its makhraj nor is it merged (ادغام) with the letter after it.

This kind of (اخفاء) is called (اخفاء حقیقی). The (اظهار) that has been mentioned in rule 2 is called (اظهار حلقی) and the one mentioned in rule 3 is called (اظهار مطلق). Similarly, the (اخفاء) and (اظهار) of the (میم), which were discussed in rule 2 of the ninth Light, are called (اظهار شفوی) and (اخفاء شفوی).

Eleventh Light Rules of واو – الف and یاء

When these letters are (ساکن) and the (الف) is preceded by a (فتحة), the (واو) is preceded by a (ضمة) and the (ياء) is preceded by a (کسرة), these letters will be called (حروف مدّة). Kindly refer to the fourth Light. A standing (فتحة), standing (کسرة) and inverted (ضمة) are also (حروف مدّة) because they give the sounds of (مدّة الف),

been mentioned in the previous footnote. To my understanding, (اخفاء) is very much like the letter (ضاد) in that it is a special feature of the Arabic language and, therefore, it is impossible to provide accurate examples of it from any other language.

There is also (اخفاء) in the letter (میم), but it is not as strong as that of (نون). It is as though real (اخفاء) is only actually found in (نون) because the nasal cavities are closer to the edge of the tongue and the palate above it than what they are to the lips (where میم is pronounced). Hence, the (غنة) of a (نون) is more complete than that of a (میم). (اخفاء)

(ياؤمَدّة) and (واؤمَدّة) respectively. In the following rules, I will just write the word (مَدّة)... why should I write such a long name each time?

Rule 1: If a (همزة) appears after a letter of (مَدّ) and both the (همزة) and the letter of (مَدّ) are in the same word, one will have to prolong the recitation of the letter of (مَدّ). This prolonged recitation is called (مَدّ). Examples of this include: سَوَاءٌ - سُوِّءًا - سَيِّئَةٌ etc. This form of (مَدّ) is called *Madd-e-Muttasil* (مَدّ مُتَّصِل) as well as *Madd-e-Waajib* (مَدّ وَاجِب). The duration of this (مَدّ) is 3 or 4 (الف)s. the method of determining the duration of an (الف) has been mentioned in rule 1 of the ninth Light. Hence, according to this method, one should prolong the recitation of the (مَدّ) for 3 or 4 (الف)s – as long as it takes to open or close the finger 3 or 4 times.

Remember that this duration is over and above the actual normal duration of a letter of (مَدّ). For example, if one does not pronounce the proper (مَدّ) in the word جَاءَ, the (الف) would still have to be pronounced for a certain amount of time anyway. Thus, the duration of the (مَدّ) excludes the natural duration of the (الف).^B

^B The respected author رحمه الله means that there are two views regarding the duration of (مَدّ مُتَّصِل):

1. The duration should be 4 (الف)s,
2. The duration should be no more than 5 (الف)s.

The reason for the above-mentioned durations is that this booklet was written according to the narration of Imam Hafs رحمه الله and, according to him, there should be (توسط) in (مَدّ مُتَّصِل). The view of Imam Hafs رحمه الله is

Rule 2: If a (همزة) appears after a letter of (مَدّ), but the (همزة) and the letter of (مَدّ) are in separate words - that is, the first word ends with a letter of (مَدّ) and the second word starts with a (همزة) - one will also have to prolong the pronunciation of the letter of (مَدّ). Examples of this include: *إِنَّا أَعْطَيْنَاكَ* and *الَّذِي أَطْعَمَهُمْ* - *إِنَّا أَعْطَيْنَاكَ* etc. This (مَدّ) must only be recited when one recites both words together. If, for some reason, one has to make (وقف) on the first word, one must not make (مَدّ).

This (مَدّ) is called *Madd-e-Munfasil* (مَدّ مُنْفَصِل) and *Madd-e-Jaaz*¹ (مَدّ جَائِز)². The duration of this (مَدّ) is also 3 or 4 (الف)s as was the case with (مَدّ متصل). If one cannot distinguish between the two above

that the maximum duration of (تَوَسُّط) is 5 (الف)s. Thus, if one prolongs it even a single (الف) longer - i.e. 6 instead of 5 - it will no longer remain (تَوَسُّط), but would become (طَوَّل) which is not permissible according to the narration of Imam Hafs رَحِمَهُ اللهُ.

In other words, there is no (طَوَّل) in (مَدّ متصل) in the narration of Imam Hafs رَحِمَهُ اللهُ - there is only (تَوَسُّط), which can be prolonged for a duration of 5 (الف)s at most. Bear in mind that the meaning of (الف) in this discussion is (حَرَكَة). Therefore, the result of the entire discussion is that there should be (تَوَسُّط) in (مَدّ متصل) which should last for the duration of 4 or 5 (حَرَكَة)s. For more details, kindly refer to the section regarding "The duration of the various (مَدَد) in the appendix.

¹ It is called (مَدّ جَائِز) because some Imams don't consider it necessary. MT

² It has been called (مَدّ جَائِز) according to one branch of the narration of Imam Hafs رَحِمَهُ اللهُ - طريق جزري. According to this branch, it is permissible both to recite (مَدّ) as well as not to recite it. However, according to طريق شاطبي it is necessary to recite (مَدّ) in this case, just as it was necessary to do so in (مَدّ متصل) and the duration of this (مَدّ) will also be 4 or 5 (حَرَكَة)s at most.

mentioned (مَدّ)s, there is no need to worry as both are recited the very same way.

Rule 3: If a letter which is has a (سكونِ اصلي) – in other words, the (سكون) is original and not as a result of (وقف) – appears after a letter of (مَدّ) in the same word, one will have to extend the letter of (مَدّ) as well¹. This (مَدّ) is called *Madd-e-Laazim* (مَدّ لَازِم) and the duration of this (مَدّ) is 3 (الف)s². This type of (مَدّ) is also called *Kilmi Mukhaffaf* (كَلِمِي مُخَفَّف).

An example of this kind of (مَدّ) is: اَلْتَنَ . The first letter is a (همزة), the second letter is an (الف) which is also (مَدّ) and the third letter is a (لام ساكن). It is obvious that this (لام) is not (ساكن) because of (وقف). Therefore, whether you stop on this letter or you continue reciting, either way the letter will be recited as (ساكن).

¹ Try to remember the Definition of *Madd-e-Laazim, Kilmi Mukhaffaf* in this way: "The letter after the (حرف مَدّ) has a (سكونِ اصلي), and both are in the same word." Furthermore, there is only one word in the entire Quran (according to the narration of Hafs) in which you will find (مَدّ لَازِم كَلِمِي مُخَفَّف) اَلْتَنَ which appears twice in Surah Yunus.

² Remember, by "one (الف)", the author رحمه الله means two (حركة)s. in other words, the duration of this (مَدّ) is as long as six (حركة)s. the scholars of tajweed are unanimous that the duration of (طول) in all four types of (مَدّ لَازِم) is six (حركة)s because (طول) must be as long as six (حركة)s. Anything less than that is not (طول).

³ The respected author رحمه الله has mentioned this in order to explain the difference between (سكونِ اصلي) and (سكونِ عارض) because, in this example, one cannot stop on the (لام) since it is impermissible to make (وقف) in the middle of a word. (وقف) will always be at the end of a word only.

Rule 4: If a (مَشَدَّد) letter appears after a letter of (مَدَّة) in the same word, one will also have to make (مَدَّة) ¹. An example of this is وَلَا الضَّالِّينَ – the (الف) is a letter of (مَدَّة) followed by a (مَشَدَّد) letter in the same word.

This type of (مَدَّة) is (مَدَّة لَازِم) and its duration will also be 3 (الف)s ². This type of (مَدَّة لَازِم) is called *Kilmi Muthaqqal* (كَلِمِي مَثْقَل).

Rule 5: The letters which are recited separately in the start of certain surahs, such as the اَلَمْ at the starting of Surah Baqarah (pronounced as (الف لام ميم)), are called *Huroof-e-Muqatta'aat* (حُرُوفِ مَقْطَعَات). The first letter is the (الف) regarding which there is no special rule ³. As for the remaining (حُرُوفِ مَقْطَعَات), there are two types:

1. Those that consist of three letters ⁴, such as (لام), (نون) and (قاف), (ميم).
2. Those that consist of only two letters, such as طه.

¹ An easy way of remembering the rule is: "If the letter after the (مَدَّة) is (مَشَدَّد), make (مَدَّة لَازِم كَلِمِي مَثْقَل)" such as اَلَمْحَاجُّوْنَ etc.

² It would have been more appropriate to say "5 (الف)s" here as well so as to maintain uniformity in the explanation.

³ There are three letters to pronounce in (الف لام ميم). Since there is no letter of (مَدَّة) amongst the three, there will be no discussion on what type of (مَدَّة) to make.

⁴ There is a total of 7 such letters: ن-ق-ص-س-لام-كاف-ميم.

As for those which consist of only two letters, there is also no special rule for them¹. However, there will certainly be (مَدّ) in those that consist of three letters. This is also referred to as (مَدّ لازم) and its duration is also 3 (الف)s². This is also called a (مَدّ حرفي).

If the last letter of the (حروف مقطعات) has a (تشديد), it will be called (كلى مثقل) – such as اَلَمْ. When one recites the (لام) with the (ميم), a (تشديد) is created at the end³. As for those in which there is no (تشديد), the (مَدّ) which is made is called (مَدّ لازم كلى مخفف). An example of this is the last (ميم) to be pronounced in اَلَمْ since there is no (تشديد)⁴.

Note 1: In all the three-lettered (حروف مقطعات) in which we are supposed to make (مَدّ), it is mostly the

¹ There is a total of 5 such letters: ح - يا - طا - ها - را. There will only be (مَدّ) on an (الف) since one can make (مَدّ) on an (الف) however, there is no cause for (مَدّ) after it (i.e. همزة - تشديد or سكون). Hence, there will not be (مَدّ فرعى).

² Remember this concise definition: "If there is a (مشدد) letter from the (حروف مقطعات) after a (حرف مد), it will be (مَدّ لازم حرفي مثقل)."

³ You have already learnt in the rules of (ميم ساكن) that there will be (ادغام) if a (ميم ساكن) is followed by another (ميم) and, as a result of the (ادغام), the (ميم) will be (مشدد). In accordance with this very rule, the (ميم) will be merged into the next (ميم) due to which a (تشديد) will be created. The same will happen in طَم - it was originally ميم - سين. According to the rule of يرملون there will be (ادغام) between the (نون) and the (ميم) which will create a (تشديد). That is why we find (مَدّ لازم حرفي مثقل) in the (سين).

⁴ There is also (مَدّ لازم كلى مخفف) on the (لام) in الز.

middle letter which is a letter of (مَدّ) and it is followed by a letter which is:

1. (سَاكِن) – for example, in the letter مِيم, the (يَاء) is a letter of (مَدّ) and it is followed by a (مِيم سَاكِن) – or,
2. (مَشْدَد) – for example, in the letter لَام, the (الف) is a letter of (مَدّ) and it is followed by a (مِيم مَشْدَد).

Nevertheless, one will have to make (مَدّ) on the letter of (مَدّ) regardless of which of the two types it is, according to the general rule of (مَدّ). However, if the middle letter in the (حُرُوفِ مَقْطَعَات) is not a letter of (مَدّ) – such as the (عَيْن) in كُنْيعَص – the (مَدّ) will not be according to the general rule. Therefore, even if one does not make (مَدّ) on this letter it will still be correct although it is still preferable² to make (مَدّ). This is referred to as Madd-e-Laazim Leen (مَدّ لَازِم لِين).

Note 2: One only has to make (مَدّ) on the last letter in the (حُرُوفِ مَقْطَعَات) if one makes (وَقْف). If one continues

¹The only example of (مَدّ لَازِم لِين) in the entire Quran is the letter (ع) which appears in two places – the (مَقْطَعَات) of Surah Maryam and Surah Shooraa.

²(طَوِيل) is the most preferred view according to the mazhab of Ibnu Mujaahid رحمه الله and all the senior Imams of Qiraat. (تَوَسُّط) is also permissible and this is the preferred view of Ibnu Ghalboon, Makki as well as a large group of scholars. (قَصْر) is also permissible – Nihaayatul-Qawliil-Mufeed, pg. 130.

to recite the next word, it is permissible both to make (مَدّ) and not to. For example, in Surah Aal-e-'Imraan, if you recite اَلَمْ together with the word اَللّٰهُ which comes after it, you are at liberty both to make (مَدّ) and not to¹.

Rule 6: If the (حَرْفِ مَدّ) is followed by a (سَاكِن) letter that does not have a (سَكُونِ اَصْلِي) – in other words, the (سَكُون) is due to (وَقْف)² – it will be permissible both to make (مَدّ) on the letter of (مَدّ) as well as not to. However, it will still be better to do so. An example of this is اَلْحَمْدُ لِلّٰهِ رَبِّ الْعَالَمِينَ .

This type of (مَدّ) is called *Madd-e-Waqfi* or *Madd-e-'Aaridh* (مَدّ عَارِض - مَدّ وَقْفِي) and its duration is 3 (الف)s³ which is also referred to as (طَوَّل). It will also be permissible to make (مَدّ) for the duration of 2 (الف)s and this is called (تَوَسَّط). It will also be permissible not to make (مَدّ) at all – in other words, to prolong the letter for the duration of a single (الف) as the letter would cease to exist if it is done for less than that (refer to the 3rd note after this rule) – and this is called (قَصَر).

¹ (طَوَّل) and (قَصَر) are permissible, (تَوَسَّط) is a very weak narration - N.haayat-ul-Qaw il-Mufeed

(Note: When reciting (وَصَلَّى), one will have to recite a (فَتْحَة) on the (يَم) – translator).

² This (سَاكِن) is the opposite of the one mentioned in the beginning of rule 3 - MT

³ In other words, (طَوَّل) will be for the duration of 6 (حَرْكَة)s, (تَوَسَّط) will be for the duration of 4 (حَرْكَة)s and (قَصَر) will be for the duration of 2 (حَرْكَة)s. Remember that one should recite only (تَوَسَّط) in (مَدّ مُتَّصِل) and (مَدّ مُفَصَّل), only (طَوَّل) in all four types of (مَدّ لَا زَم) and it is permissible to recite (طَوَّل), (تَوَسَّط) and (قَصَر) in (مَدّ لَيْن عَارِض) and (مَدّ عَارِض وَقْفِي).

It is best to recite (طَوَّلَ), thereafter (تَوَسَّطَ) and then (قَصَرَ). Remember, whichever of the three you choose, you will have to maintain that very choice until the end of your recitation. You should not recite (طَوَّلَ) in some places and then (قَصَرَ) in other places as this makes the recitation unpleasant.

This (مَدٌّ) is also a type of (مَدٌّ جَائِزٌ). Furthermore, wherever one makes (وَقْفٌ) upon the letter of (مَدٌّ) itself, there one will not make this type of (مَدٌّ). For example, when one makes (وَقْفٌ) on the (الف) in words like عَفُورًا and شَكُورًا, it is completely incorrect to make (مَدٌّ).¹

Note 1: Just as it is permissible to make (مَدٌّ عَارِضٌ) on a letter of (مَدٌّ), it is also permissible to do so on a letter of (لِينٌ). In other words, it is permissible to make (مَدٌّ عَارِضٌ) on a (وَارٍ سَاكِنٌ) which is preceded by a (فَتْحَةٌ), as well as on a (يَاءٌ سَاكِنَةٌ) which is preceded by a (فَتْحَةٌ). Examples of this include: مِّنْ حَزْفٍ and رَ الصَّيْفِ. Similarly, just as (طَوَّلَ) is permissible, (تَرَسَّطَ) and (قَصَرَ) are also permissible. However, the best is (قَصَرَ), then (تَوَسَّطَ) and then (طَوَّلَ).

This (مَدٌّ) is called *Madd-e-'Aaridh Leen* (مَدٌّ عَارِضٌ لِينٌ).

¹ In other words, some people extend the (الف) beyond its natural duration and this is not correct. Furthermore, some people even recite (هَمْزَةٌ) or (هَاءٌ) after the (الف) which is also incorrect.

Note 2: Another rule regarding (لين) has already been discussed in the eleventh Light, rule 5, note 1. Kindly refer to that note again, because the (ياء) which appears in the (لين) of the (حروف مقطعات) is also a letter of (لين).

Note 3: All the types of (مدّ) which have been discussed thus far are collectively termed *Madd-e-Far'i* (مدّ فرعى) [¶]. This is because it is a (مدّ) which is over and above the (مدّ) of the actual letter.

You also get (مدّ ذاتي) which is called (مدّ اصلي) and (مدّ طبعي) as well. This refers to the minimum duration for which (الف), (واو) and (ياء) are pronounced and without which the letter itself will not exist. In fact, if one does not recite these letters for that minimum duration, they will become (كسرة), (ضمة) and (فتحة) respectively. There is also no rule for this type of (مدّ).

Rule 7: This rule only deals with the letter (الف). An (الف) itself is recited with an empty mouth. However, if it is preceded by a letter which must be recited with a full mouth such as:

[¶] The (حروف مدّة) have already been discussed in the very beginning of the book, but the respected author رحمه الله only mentioned this here – and it should not have been mentioned earlier either. Remember the definition of (مدّ اصلي), (مدّ ذاتي) or (مدّ طبعي) like this: "To recite the letter of (مدّ) according to its original duration due to the absence of a cause for (مدّ) (همزة), (سكون) or (تشديد) – after it." The definition of (مدّ فرعى) is: "To recite a letter of (مدّ) for longer than its original duration due to the presence of a cause for (مدّ) after it." There are nine types of (مدّ فرعى) as you have read in the above-mentioned discussion.

1. A letter of *Isti'laa* (which has been discussed in the fifth Light, sifat 5),
2. A (راء) which is recited with a full mouth because it bears a (فتحة) or (ضمة),
3. A (لام) which is recited with a full mouth such as the one found in the word الله when it is preceded by a (فتحة) or (ضمة)...

In all of the above instances, the (الف) will also be recited with a full mouth.

Know well that there are also different degrees¹ of reciting letters with a full mouth². Accordingly, the same will apply to the (الف) depending on the letter that comes before it. Hence, the letter which will be

¹There are 10 (حروف مفتحة) in total. The 7 (حروف مستعالية) are (اصل) and the other 3 are (عارضى) - (1) the (لام) in the name of الله (2) (راء) and (3) the (الف) which is recited with a full mouth temporarily. In other words, sometimes it will be recited with a full mouth and at times it will be recited with an empty mouth, depending on the letter which precedes it. The rules of all three have been mentioned separately in their own respective places. The different degrees of reciting letters with a full mouth which the respected author رحمه الله has referred to are called: "The levels of (حروف مفتحة)." The explanation of this is that the "full-mouthed" nature of a letter is most evident when the (مفتحم) letter bears a (فتحة) such as قَالَ and thereafter خَلَّال. The second level belongs to those (مفتحم) letters which bear a (ضمة) such as قُرِئَ and thereafter, the third level belongs to those (مفتحم) letters which bear a (كسرة) such as ظَلَّ. A (مفتحم) letter which is (ساكن) follows the letter preceding it in terms of which of the three levels it belongs to.

²In other words, some letters will be read with more (تفخيم) than others. (translator)

recited the with the most (تفخيم) is the (لام) in the blessed name of الله ﷻ, thereafter the letter (طاء), then (صاد and ضاد), then (ظاء), then (قاف), then (غين), then (راء) and lastly² the letter (خاء).

Again, the order is الله : لام - ط - ض/ص - ظ - ق - غ - خ.

Twelfth Light The Rules of همزة

Some of the rules of (همزة) cannot be understood without studying Arabic. For this reason, I will only mention the rules of two words in the Quraan because everyone who reads the Quraan needs to know these rules.

Rule 1: Close to the end of the 24th para, the word **مَا أَعْجَبِي** appears. The second (همزة) should be recited a

²This means that, if an (الف) appears after a (منفخم) letter, the (الف) will also be recited with a full mouth because it has to follow the letter preceding it. The same does not apply to the other two letters of (مفتحة). Hence, if a (واو) or (ياء) appear after a (منفخم) letter, the (تفخيم) of the letter would have no impact on either the (واو) or the (ياء). MT

³Haqueeqatut-Tajweed, pg. 29.

little more gently[¶] than the first one. This is called *Tasheel* (تسهيل).[¶]

Rule 2: In the 2nd Ruku' of Surah Hujuraat, the words يٰٓاَيُّهَا الْاِنْسَانُ appear. These words should be recited such that you recite a (فتحة) on the (سين) of the words يٰٓاَيُّهَا. Do not join it to any other letter which is written after it. Then, recite the (لام) of the word الْاِنْسَانُ with as (كسرة) and join it to the (سين) immediately after it.

In short, there are 2 (همزة)s written in the form of (الف), before and after the (لام) of the word الْاِنْسَانُ. Neither of them should be recited at all.

It should sound like يٰٓاَيُّهَا لِنَسْلُ قُتُوْكَ – traslator.)

¶ In other words, it should be in-between the sound of a (همزة) and (الف). It should not be pronounced with the normal jerk of a (همزة) – this is called (تحقيق) – nor should it be completely soft like an (الف).

¶ This (تسهيل) is compulsory. There are 6 words in the Quraan in which it is permissible to recite (تسهيل) of the second (همزة) without (مد) instead of reciting it as an (الف). These 6 words are اَللّٰهُ (2 places in Surah Yunus), اَللّٰهُ (in 2 places – Surah Yunus and Surah Namal) and اَلذِّكْرَيْنِ (2 places in Surah An'aam). Appart from these 6 words, it is compulsory to recite every other (همزة) in the entire Quraan with (تحقيق).

Thirteenth Light

The Rules of وقف (How to Stop)¹

The study of Tajweed actually only covers the makhaarij and sifaat of the letters, all of which has – through the grace and mercy of Allah ﷻ – been discussed in sufficient detail in the above mentioned pages. Apart from these two fundamental aspects, there are three more aspects which bolster and perfect the science of tajweed:

1. The knowledge of (اوقاف)² – the knowledge of the various ways in which one can stop.

¹(وقف) means to stop. Technically, the definition of (وقف) is: "To stop after pronouncing a word which is not joined to the word after it by taking a breath." It is wrong to stop in the middle of a word – for example, to stop at the end of the word قَالُوا is correct, but to stop on قَا is incorrect. Furthermore, in certain instances, more than one word is written as a single word in the Quran. Although, in terms of the Arabic language, they are all separate words, however, since they are written as one, they are considered to be one word when reciting the Quraan. For example, the word آيَاتُنَا comprises two words – آيَاتٍ and نَا – in terms of Arabic. However, since they are written as one, it will be correct to make (وقف) on the (الف), but it will be wrong to make (وقف) on the (نون) of the word آيَاتُنَا. These kinds of words are called *Mawsool* (مَوْصُول) i.e. compound or joined words.

²One can subdivide the knowledge of (وقف) into two subcategories:

- a. Where to stop in order to present the correct meaning of the Quraan – the answer to this will be given in the first rule that follows.
- b. How to stop correctly – this will be discussed in rules 2; 3; 4 etc. in this chapter.

2. The knowledge of (قراءة) – the various modes and dialects of recitation¹.
3. The knowledge of the scrip (spelling) of the words in the Quraan².

Thus, one of the discussions regarding the knowledge of (وقوف) is how to make (وقف)³.

Rule 1: Someone who does not know the meaning of what he is reciting should stop at the special symbols

¹The knowledge of tajweed and the knowledge of qiraat both deal with the words of the Quraan. The only difference is that, in tajweed, we discuss the makhaarij and sifaat of the letters as well as the unanimous conditions of these letters. Whereas, in qiraat, we study the conditions of the words and letters regarding which there is a difference of opinion in terms of things like whether to recite a letter or whether to omit its recitation, whether a letter should have a (حركة) or whether it should have a (سكون), whether there should be (طول) or (قصر), whether one should recite with a standard (فتحة) sound or with (امالة), whether to recite a (همزة) with (تحقيق) or with (تخفيف) etc.

²The knowledge of the script of the Quraan refers to all those rules and principles with regards to how the words were written and spelled in the time of Hazrat 'Uthmaan رضي الله عنه, which is a script that all the Sahaaban Kiraam رضي الله عنهم unanimously agreed upon and which was sent far and wide to various places for the Muslims to copy their own written copies of the Quraan Kareem. It is not permissible to write the Quraan contrary to these rules – this is the unanimous view and opinion of all the scholars of the entire Muslim world. This is a very vast field of study and is called: علم رسم الخط (the knowledge of how to write – i.e. the Quraan).

³The last discussion – the types of (وقف) which consists of three types as mentioned in Juhoodul-Muqill: *Hasan* (good), *Qabeeh* (bad), *Taamm* (Complete) etc. I have not delved into this discussion because it does not fall under the purview of Tajweed. MT

which have been placed in the Quraan. He should not stop in the middle of a verse^❶ unnecessarily. However, if he runs out of breath and has no other option but to stop, he should either restart from the same word he stopped on, or from a little before that word^❷ and continue to recite past where he stopped.

It will be difficult for such a person to know whether he should start from the very word he stopped on or from a little before unless he has learned how to determine this. When in doubt, he should consult with an 'aalim.

When he is constrained to stop, he should remember not to stop in the middle of a word. Instead, he should stop at the end of the word. He should also remember that it is wrong to recite the (حركة) of the word upon which he is stopping, as is the practice of most people.

❶ In other words, he should not stop in between this symbols. The meaning of these "symbols" is:

1. One will either stop at the circle which indicates the end of the verse – this is also called *Waqf e Munazzal* (وقف منزّل)
2. In the middle of the verse the letters م – ط – ج – ز etc. appear. All these letters are symbols which indicate that one can make (وقف) there.

If one stops anywhere other than the above-mentioned symbols, one should recite from a little before the place of stopping.

❷ One should start from where the sentence starts, or from where an entire part of the sentence starts. For this reason, it is absolutely essential for a qaari to have at least studied basic Arabic and Quraan translation.

For example, if a person runs out of breath on the (كاف) in the first few words of Surah Baqarah – بِمَا أَنْزَلَ إِلَيْكَ – he should recite the (كاف) with a (سكون). One should not recite a (فتحة). Similarly, one cannot make (وقف) without taking a breath. Some people merely recite the last (نون) of the verse as a (ساكن) and immediately start reciting the next verse – this is also contrary to the rule.

It should also be borne in mind that, whichever word a person stops on due to running out of breath, he should make (وقف) on that word as it is written. Although the word may be recited very differently when not stopping, it should be recited as it is written during (وقف), not as it is recited. For example, one never recited the (الف) which comes after the (نون) in the word أَنَا . However, if one has to make (وقف) on that letter, one will have to recite the (الف). Then, when you restart the recitation from before this word, you will not recite the (الف) because you will now be joining the word to the one after it.

These points should be understood and remembered properly – many senior huffaaz make mistakes in this.

Note: There are a few exceptions to last point which was mentioned in the previous rule – in other words,

the fact that one should make (وقف) [¶] on a word the way it is written. The exceptions are:

1. أَرْيَعُونَ – The 21st ruku' of Surah Baqarah
2. أَنْ تَبُوءَ – The 5th ruku' of Surah Maa'idah
3. لِيَسْتَلُوا – The 4th ruku' of Surah Ra'd
4. لَنْ نَذْعُوَ – The 2nd ruku' of Surah Kahf
5. لِيَزْنُوا – The 4th ruku' of Surah Roum
6. لِيَسْلُوا – The 1st ruku' of Surah Muhammad
7. تَبْلُوا – The 4th ruku' of Surah Muhammad
8. نُمُودَا – four places:
 - a. Surah Houd
 - b. Surah Furqaan
 - c. Surah 'Ankabout
 - d. Surah Najm
9. قَوَارِيرَا – The second one in the 1st ruku' of Surah Dahr

[¶]This is why it has been said that (وقف) will be according to (رسم الخط). For example, the round (ة) which is in the shape of a (هـ) will be recited as a (هـ) during (وقف). The two (فتحة)s – (فتحتين) – is written with an (الف). Therefore, it will be changed to (الف) during (وقف). This does not apply when there is no extra letter written as is the case with the (تنوين) of (كسرة) and (ضمة), which is why the (نون) of the (تنوين) is deleted during (وقف). In the word كَائِنَ the (نون) will be recited despite the fact that it is actually a (نون) of (تنوين) because it is written. In the words بِهْ and لَهُ the (هـ) is recited as a (ساكن) and the (مدّ) which is created by the standing (الف) and the inverted (ضمة) will not be recited because these letters of (مدّ) are not written.

In short, the rule that (وقف) must be according to (رسم الخط) is a very comprehensive and inclusive rule, the exact details of which are in the lengthy books of tajweed.

In all of the above mentioned examples, the (الف) which appears at the end of the word will never be recited irrespective of whether one is reciting (وصلًا) or one makes (وقف).

However, there are certain words in which the (الف) which appears at the end of the word will only be recited (وصلًا) and will be omitted during (وقف). The words are:

1. لَكِنَّا – Only in Surah Kahf
2. الظُّنُونَا
3. الرَّسُولَا
- } – All three appear in Surah Ahzaab
4. السَّيِّئَا
5. سَلَايَا – Surah Dahr
6. قَوَارِيرَا – The 2nd one in Surah Dahr
7. أَنَا – Wherever it appears in the entire Quraan

As for the word سَلَايَا, it has also been narrated that one may omit the (الف) at the end of the word when making (وقف). In other words, one may also recite سَلَايِل .

Rule 2: If the letter upon which one makes (وقف) is already (ساكن) then there is nothing to explain¹. If the letter is (متحرك), there are 3 ways to make (وقف).

1. Everybody knows the first one – to recite the last letter as a (ساكن)².
2. To recite the (حركة) of the letter upon which one is making (وقف) very lightly. This is called *Rawm* (رَوْم) and the slight (حركة) should be approximately one third of the actual (حركة). One may only make (وقف) in this manner on letters which bear a (ضمة) or a (كسرة).

For example, if one stops on the (ميم) in the word بِسْمِ اللّٰهِ one should recite the (كسرة) so lightly that it will only be heard by someone who is standing very close.

¹In other words, one will still recite the letter as (ساكن) during (وقف). the only effect of the (وقف) is that one will take a breath after reciting the letter. Examples of this include: فَارْعَبْ - وَالْحَزْ - فَحَدَّثْ - مِنْهُمْ - فَحَدَّثْ etc.

²The general rule with regards to (وقف) is that, just as it is impermissible to start any word with a (سكون), it is impermissible to make (وقف) with a (حركة). We have learned from the above-mentioned discussion that it is incorrect to make (وقف) while reciting a complete (حركة). Some 'ulamaa are of the opinion that it is compulsory in Shari'ah to make (وقف) with a (سكون) and that one will be rewarded for doing it and sinful for not doing it. Others have opined that "compulsory" in this case is merely a technical terminology and that it is extremely unbecoming for a qaari to make (وقف) with a (حركة) and he may be punished for doing so. (Nihaayatul-Qawlil-Mufeed).

The same will apply to the (ضمة) on the (نون) of نَسْتَعِينُ. One may NOT make (وقف) in this way on the (نون) of رَبُّ الْعَالَمِينَ because it bears a (فتحة).

3. The 3rd way is to indicate the (حركة) of the letter with the lips – in other words, the (حركة) will not be read at all. One will only make the lips look like they would if one had to actually recite the (حركة), but the letter will be recited completely (ساكن).

This form of (وقف) is called *Ishmaam* (اشمام) and no-one should be able to hear the sound of the (حركة), not even the person standing next to you. The reason for this is that you only make the lips form the shape of the (حركة), you do not actually pronounce the (حركة) at all. However, if someone has to look at you while you make (اشمام), he would see that you are pronouncing it. (اشمام) can only be pronounced on a (ضمة) – there is no (اشمام) on a (فتحة) or (كسرة).

For example, in the word نَسْتَعِينُ there is (ضمة) on the second (نون). You will not recite the (ضمة) at all – the (نون) should be completely (ساكن). However, when

¹Reciting a (ضمة) "lightly" means lowering the voice when doing so. The only way one will be able to understand this properly is by listening to a proficient teacher.

²In other words, after making (وقف), one should immediately indicate a (ضمة) with the lips.

pronouncing the (نون) you should make your lips look like they are pronouncing a (ضمة). In other words, you should pout your lips a little.

Rule 3: (رؤم) is also permissible at the end of a word which bears a (تنوين) however, no part of the (تنوين)¹ should be pronounced while pronouncing the sound of the (حركة)².

Rule 4: (تاء) is sometimes written in a circular shape like (ه)³ but it will always have two dots above it. If one wishes to make (وقف) on such a (تاء), two things should be borne in mind:

1. You will have to recite it as a (ه)
2. You will not be able to pronounce (رؤم) or (اشمام).

Rule 5: You cannot pronounce (رؤم) or (اشمام) on a temporary (حركة) such as the (كسرة) on the (دال) in the words لَقَدْ اسْتَهْزَيْ . If anyone wants to stop on the word

¹ In other words, one should pronounce a (ضمة) or (كسرة) in a very soft voice. Examples of this include مِنْ أَحَدٍ and أَحَدٌ .

² Ta'leemul Waqf of Hazrat Qaari Abdullah Makki رحمه الله.

³ This form of (تاء) is called *Taa-e-Mudawwarah* (تاء مَدَوَّرَة) and when it is written long, it is called *Taa-e-Majroorah* (تاء مَجْرُورَة). Examples of the first type include: الْجَنَّةُ - اللَّيْلَةُ - اللَّيْلَةُ - اللَّيْلَةُ etc. Examples of the second type include: إِمْرَأَاتُ الْعَزِيزِ - إِلَى آثَارِ رَحْمَتِ اللَّهِ - وَادْكُرُوا نِعْمَتَ اللَّهِ. When stopping on the second type of (تاء) one will have to pronounce a proper (تاء) and one may also pronounce (رؤم) and (اشمام). On the first type, one may only convert it to a (ه) and recite it with a (سكون).

لَقَدْ he will have to recite the (دال) ¹ as a (ساكن). He cannot pronounce (رَوم) on the (دال) because it is a temporary (حركة) ². This is also something that will only be fully understood by someone who has studied Arabic. Wherever you are in doubt, kindly refer to an 'aalim.

Rule 6: If one decides to make (وقف) on a word which has a (تشديد) on the last letter, the (تشديد) will remain ³ in the (رَوم) and (اشمام) ⁴.

Rule 7: If the last letter of the word upon which one is making (وقف) has a (فتحين), that very (تنوين) will have to be converted to an (الف) ⁵ during (وقف). Therefore, if

¹ Similarly, one cannot pronounce (رَوم) or (اشمام) on the (ميم) of اَنْتُمْ الْاَغْلَوْنَ because the (ميم) is actually (ساكن). Since the (ضمة) is temporary, only (وقف بالاسكان) will be permissible.

² Ta'leemul Waqf

³ Ibid.

⁴ The (تشديد) of a letter which is not pronounced with (غنة) – i.e. a ميم or a نون – will be pronounced swiftly as is the case in words like وَتَبَّ – بِالْحَقِّ – وَتَبَّ etc. When these letters are (مشدد), one will only take as much time to pronounce them during (وقف) as one would take during (وصل). However, if these letters are pronounced with (غنة), it will take longer to pronounce due to this sifat. For example: مِنْ بَعْدِ الْقَمِّ and وَلَا جَانِّ etc. the same will apply when the letter one is stopping on is a (ياء مشدد) or a (واو مشدد). In other words, one will have to take into consideration that the (تشديد) has to be pronounced without becoming (مدّ) such as عَذْرَاءٌ – مِنْ نَبِيٍّ etc. (Nihaayatul Qawli Mufeed).

⁵ This rule applies everywhere there is a (تنوين) of (فتحة). Examples include: سَوَاءٌ – جُزْءًا – عَلِيًّا – أَفْوَاجًا. However, the (تاء مدوّرة) is excluded from this rule as it will always have to be converted to a (ا) as is the case with words like مَوْعِظَةٌ – رَحْمَةٌ – حَسَنَةٌ etc.

someone decides to make (وقف) on the word قَانَ كَنَّ يَسَاءًا, he will have to recite the last word as يَسَاءًا.

Rule 8: The rule of (مَدٌّ وقفي) which was discussed in the 6th rule of the 11th Light, if one has to pronounce such a (وقف) with (رُوم), there will be no (مَدٌّ). For example: الرَّخِيم and نَسْتَعِينُ. If the slightest sound of (ضمة) or (كسرة) are recited¹, one may not make (مَدٌّ)².

Fourteenth Light Some Important Notes

Some of these notes may have already been mentioned before, however, since they were discussed by-the-way during the course of other discussions, you may not remember them. Therefore, I have written them again, though the majority of these notes are new ones.

Note 1: In the 5th ruku' of Surah Kahf, the words لِكِنَّا هُوَ اللَّهُ appear. As you can see, there is an (الف) written at the end of لِكِنَّا but it is not recited. However, if one decides to make (وقف) on that word, the (الف) must be recited.

¹ In other words, according to the rules of (مَدٌّ عارض وقفي), (طول), and (توسط) may not be pronounced – only (قصي) will be allowed because, the cause for (مَدٌّ) is the (سكون) and that no longer remains because of pronouncing (رُوم). Therefore, there will be no (مَدٌّ). In short, (رُوم) is a form of (حركة) and (اشمام) is a form of (سكون).

² Ta'leemul Waqf.

Note 2: The word سَلَايَلَا appears in the beginning of Surah Dahr. In other words, there is an (الف) written after the second (لام). However, this (الف) should also not be recited. During (وقف), it is permissible both to recite and not to recite the (الف). As for the (الف) which is written after the first (لام)¹, it will be recited at all times².

Note 3: Towards the middle of Surah Dahr, the words قَوَارِيرًا قَوَارِيرًا appear (twice) and there is an (الف) written at the end of each of these words. The rule regarding these two (الف)s is that the last (الف) of the second word will not be recited under any circumstances – whether (وصل) or (وقف) – whereas the last (الف) of the first word will be recited during (وقف), but not during (وصل). We generally find that people make (وقف)³ on the first word and (وصل) on the second in which case one should recite the (الف) of the first word and omit the (الف) of the second.

Note 4: *Imaalah* will be pronounced in one place in the Quraan: بِسْمِ اللَّهِ تَجْرِبَهَا as has been discussed in rule number 4 of the eighth Light.

¹ In the (رسم الخط) of the Quraan, there is no (الف) written after the first (لام). Instead, it has a standing (فتحة) – it looks like this: سَلَايَلَا.

² Because this is in the middle of a word and one cannot make (وقف) in the middle of a word.

³ The reason for this is that there is a sign of (وقف) – a circular (آية) sign – after the first word which is why it is appropriate to make (وقف) there.

Note 5: In Surah Haameem Sajdah, one must pronounce *Tas-heel* in the word **أَعْجَبِي** as has been discussed in rule number 10 of the twelfth Light.

Note 6: In Surah Hujuraat, one will not recite the (همزة) of the word **الْأَسْمُ** when reading **يَسْأَلُ الْأَسْمُ الْقُسُوقُ**. Instead, one will join the (لام) directly with the (مين) as has been mentioned in rule number 2 of the twelfth Light.

Note 7: There will be incomplete (ادغام) in the words **مَا فَرَّطْتُ** and **مَا فَرَّطْتُمْ** – **أَحَطْتُ** – **لَئِنْ بَسَطْتُ**. In other words, the (طاء) will be recited in conjunction with the (تاء) while making it (مشدد) in such a way that the (طاء) will be pronounced with a full mouth and with the sifaat of (اطباق) and (استعلاء), but no (قلقلة) and the (تاء) will be pronounced with an empty mouth.

As for the words **أَلَمْ تَخْلُقْكُمْ**, it is best¹ to pronounce complete (ادغام). In other words, the (قاف) should not be pronounced at all and should rather be converted to (كاف) following which both (كاف)s will be recited together with (تشديد)².

¹ (ادغام ناقص) is also permissible and occurs when some of the sifaat of the (مدغم) remain. MT

² This is called *Idghaam-e-Taamm* (ادغام تام) *Idghaam-e-Naaqis* (ادغام ناقص) is what happens in words like **بَسَطْتُ** and this is also permissible in the word under discussion. In other words, the (قاف) will be pronounced without (قلقلة) and the (كاف) will be recited with an empty mouth.

Note 8: The (واو) which appears after the (نون) and the (سين) in **ن وَالْقَلَمِ** and **يُسِّ وَالْقُرْآنِ الْحَكِيمِ** falls under the laws of **يَزْمَلُونَ** which were discussed in rule number 3 of the tenth Light and, therefore, there should be (ادغام) on this (واو). However, you should not make (ادغام) here¹.

Note 9: When you recite **لَا تَأْمَنَّا** in the second ruku' of Surah Yusuf, make (اشعاع) on the (نون)².

Note 10: You will see the word (سَكَنَة) written every now and then in the Quraan. This means that you should pause a little there, without breaking your breath. Apart from this, all the other rules of (وقف) will apply.

For example: in Surah Qiyaamah, we read **مَنْ رَاقٍ**. According to the rule of **يَزْمَلُونَ**, we are supposed to make (ادغام) of the (نون) in the word **مَنْ** with the (راء) of the word **رَاقٍ**. However, this does not happen due to the fact that we consider (سَكَنَة) to be like (وقف) as a result of which there is no connection between the (نون) and the (راء) – thus, (ادغام) cannot take place.

¹ According to Imam Hafs رحمه الله.

² This is the preferred view because it is easier for the children to recite. Rowm is also permissible – **لَا تَأْمَنَّا** – but plain (ادغام) is not permissible. MT

Similarly, in Surah Kahf we read عَوَجًا سَكَنًا قِيَّامًا. If someone wishes not to stop on the word عَوَجًا and joint it to the word that follows, he will not be allowed to pronounce (اخفاء). Instead, he will convert the (فتحتين) to (الف) and make (سكنة).

In the entire Quraan, there are only four places to make (سكنة) according to the narration of Imam Hafs رحمه الله :

1. Surah Qiyaamah } Both have already been mentioned.
2. Surah Kahf
3. Surah Yaseen – مِّنْ مَّرْقَدِنَا سَكَنًا هَذَا when one wants to recite continuously with the words that follow.
4. Surah Mutaaffifeen – كَلَّا بَلْ سَكَنًا رَّانَ

Apart from the above mentioned 4 places, there is no other place to make (سكنة) – not in Surah Faatihah or any other Surah.

Note 11: Wherever you see a (ضمة) in the Quraan, you should recite it with the sound of a (واو معروف). Wherever you see a (كسرة) you should recite it with the sound of a (ياء معروف).

In the Indian Subcontinent, we have the habit of reciting a (ضمة) in such a way that it would become a (واو مجهول) if it were to be extended. Do not do this. Rather, recite the (ضمة) in such a way that it can

become a (واو معروف) if it were to be extended. Similarly, the (كسرة) is recited in such a way that it would become a (ياء مجهول) if it were to be extended. Hence, recite the (كسرة) in such a way that it can become a (ياء معروف) if it were to be extended.

You will have to learn how to pronounce a (ضمة) and (كسرة) like this from an expert teacher. You will not be able to understand it by reading and merely SEEING it – you will have to HEAR it.

Note 12: When making (وقف) on a (واو) or a (ياء) which are (مشتد), one should pronounce the (تشديد) a little forcefully so that it remains (otherwise it may become a (مد)). For example: عَدُوٌّ and عَلَى النَّبِيِّ .

Note 13: In Surah Yusuf we read the words وَ لَيَكُونَنَّ مِنَ الصَّٰغِرِينَ and in Surah Iqra we read the words لَنَسْفَعًا بِالنَّاصِيَةِ . If one wishes to make (وقف) on the words لَيَكُونَنَّ or لَنَسْفَعًا , one will have to change the (فتحتين) to (الف). One should not read the (تنوين)❶.

Note 14: There are 4 words in the Quraan Kareem which are written with a (صاد) and, together with that, a little (سين) is also written above the (صاد). The rule regarding these words is as follows:

❶ Although this is contrary to logic since it is actually a (نون خفيفة), however, the (وقف) must be in accordance with the (رسم الخط) MT

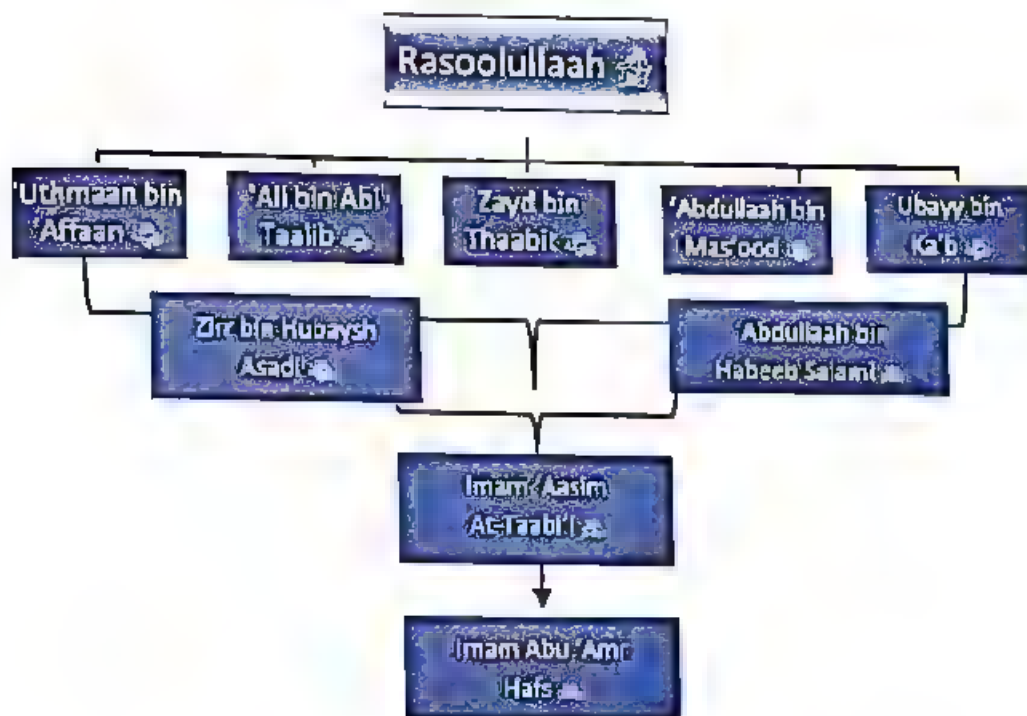
- | | |
|---|--|
| 1. يَبِضُّ وَيَبْضُ – Surah Baqarah | } Both these words should be recited with (سين). |
| 2. فِي الْخَلْقِ بَضْطَةٌ – Surah A'raaf | |
| 3. أَمْ هُمُ الْمُضْطَرُونَ – Surah Tour | → You have the option of reciting both a (ماد) or a (سين). |
| 4. بِمُضْطِرٍ – Surah Ghaashiyah [¶] | → This word should be recited with a (ماد). |

Note 15: There are a few words in the Quraan Kareem which are written as لَا but recited as لَ (or where an (الف) is written but not recited at all). You should be very careful when reciting these words! The words are:

1. لَا إِلَى اللَّهِ تُخْشَرُونَ – Surah Aal-e-Imraan
2. وَلَا أَوْضَعُوا – Surah Tawbah
3. أَوْ لَا أَدْخِلْنِي – Surah Naml
4. لَا إِلَى الْجَدِيمِ – Surah Was-Saaffaat
5. لَا أَنْتُمْ أَشَدُّ – Surah Hashr
6. أَقَائِنِ – 15th ruku' of Surah Aal-e-Imraan
7. مَلَأْنِيهِ – (recited as مَلَيْهِ) Numerous places throughout the Quraan Kareem
8. لِيَشَاءِ – (recited as لَيْشِي) 4th ruku' of Surah Kahf
9. نَبَايَ – (recited as نَبِي) A few places in the Quraan

[¶]Therefore, one can recite the first 3 words with a (سين) and the last one with a (ماد) or you can recite the first 2 with a (سين) and the last 2 with a (ماد) – both methods would be correct. (translator)

Announcement: The majority of the rules which I have mentioned are those in which there is no difference of opinion between the scholars of tajweed. Whenever there is a difference, I have mentioned the rules of Imam Hafs because we generally recite the Quraan according to his narration. He learnt from his teacher, Imam 'Aasim At-Taabi' رضي الله عنه, who learnt from Zirr ibnu Hubaysh Asadi رضي الله عنه as well as 'Abdullaah bin Habeeb Salami رضي الله عنه, both of whom learnt from Hazrat 'Uthmaan bin 'Affaan رضي الله عنه, Hazrat 'Ali رضي الله عنه, Hazrat Zayd bin Thaabit رضي الله عنه, Hazrat 'Abdullaah bin Mas'ood رضي الله عنه and Hazrat Ubayy bin Ka'b رضي الله عنه. All these noble Sahaabah learnt from none other than the illustrious and accepted personality of Rasoolullaah صلی اللہ علیہ وسلم.



Conclusion:

The moon reaches its full light on the 14th of the month and here, we have also completed discussing all the relevant subject matter upon completing the 14th Light. Hence, we will now conclude the book. May Allah ﷻ make it beneficial and accept it.

I request the students of Deen, the little children especially and, most of all, the pious people of the Quddoosi[¶] lineage to make special du'aa that Allah ﷻ must be pleased with me.

(Hazrat Moulana) Ashraf Ali (Saheb Thaanwi رَحْمَةُ اللهِ عَلَيْهِ) –
May Allah ﷻ forgive him.

Completed: 5 Safar 1333 AH.

¶ In the Indian Subcontinent, there was a very famous Sheikh of Tasawwuf in the Saabiri Chishti order by the name of Hazrat Moulana 'Abdul-Quddoos Gangohi رَحْمَةُ اللهِ عَلَيْهِ (d. 23 Jumaadal Ukhraa 944 AH / 1537 CE). His progeny is referred to as Quddoosi. The honourable author رَحْمَةُ اللهِ عَلَيْهِ wrote this treatise upon the request of some of the elders of this very lineage and has therefore referred to them as the "pious people of the Quddoosi lineage".

Biography of Imam Hafs رحمته الله

Abu 'Amr, Hafs bin Sulaymaan bin Mugheerah Asadi Kufi رحمته الله was a cloth merchant. He was born in 90 AH and passed away 180 AH. After the demise of his father, his mother married Imam 'Aasim رحمته الله as a result of which he was raised and nurtured in the loving company of Imam 'Aasim رحمته الله.[□]

Imam Yahya bin Ma'een رحمته الله said that Imam Hafs رحمته الله was the most knowledgeable person regarding the qiraat of Imam 'Aasim رحمته الله. In other words, the most authentic narration of the qiraat of Imam 'Aasim in that of Imam Hafs رحمته الله. Imam Zahabi رحمته الله says that he was a Thiqah, Dhaabit and Thabt in the field of qiraat. He learned the entire Quraan from Imam 'Aasim رحمته الله many times and also benefitted from various other teachers. He was also a business partner of Imam Abu Hanifah رحمته الله in the cloth industry.

Although the seven modes of qiraat, in fact all ten, are mutawaatir and no-body has ever said a single thing against the seven modes –the qiraats of the Haramayn and Basrah enjoy special distinction due to the fact that they are purely Qurayshi qiraats – however, Allah ﷻ has granted special acceptance to the narration of Imam Hafs in that it has been taught in madaaris and makaatib for centuries and 99% of those who

□ Nashrut-Teeb, pg.156.

memorise the Quraan only know this narration. There is probably no-one who has not learnt this narration.

That is the great favour of Allah ﷻ which He bestows upon whoever He wants!

The scholars of Nahw were of the opinion that this qiraat should never have become famous and the objected to the fact that Imam 'Aasim recited two (همزة)s, which appear next to each other, with (تحقيق) [¶].

Biography of Imam 'Aasim رحمه الله

His name is Abu Bakr, 'Aasim bin Najood (his father) ibnu Bahdalah (his mother) Asadi Kufi رحمه الله. He learnt Quraan from:

1. Sheikhul-Qurraa of Kufah, Abu 'Abdir-Rahmaan, 'Abdullaah bin Habeeb bin Rabee'ah Salami رحمه الله (who was blind) .
2. Sheikhul-Qurraa, Imam Abu Maryam, Zirr bin Hubaysh bin Habbaashah bin Aws Asadi Kufi رحمه الله.
3. Sheikhul-Qurraa, Imam Abu 'Umar, Sa'd bin Ilyas Shaybaani Kufi رحمه الله.

All three these great personalities are senior taabi'een who learnt the Quraan directly from hazrat 'Uthmaan, Hazrat 'Ali, Hazrat 'Abdullaah bin Mas'ood, Hazrat Ubayy bin Ka'b and Hazrat Zayd bin Thaabit رحمه الله.

[¶] Introduction to the Commentary of Saba'ah Qiraat by Qaari Muhammad Munyil-Islam Paanipatti رحمه الله, pg.38.

Imam 'Aasim is a taabi'i himself and he drew spiritual guidance and blessings from Sahaabah like Hazrat Haarith bin Hassaan رضى الله عنه etc.

Imam Ahmad bin Hanbal رضى الله عنه says that Imam 'Aasim رضى الله عنه was a man of qiraat and Imam Hammad رضى الله عنه (the teacher of Imam Abu Hanifah رضى الله عنه) was a man of fiqh and that he likes Imam 'Aasim رضى الله عنه more. Imam 'Ajali رضى الله عنه says that Imam 'Aasim was Thiqah in both the Sunnah and in Qiraat and that he was the leader of the qurraa. Abu Ishaq Taabi'i رضى الله عنه repeatedly said that he had never seen a qaari better than Imam 'Aasim رضى الله عنه and that he had never seen someone more knowledgeable in the Quraan than imam 'Aasim رضى الله عنه.

After the demise of Imam Abu 'Abdir-Rahmaan رضى الله عنه, Imam 'Aasim رضى الله عنه become the main qaari in Kufah. He possessed great qualities like eloquence, fluency, deep knowledge, tajweed and was a master of calligraphy. His way of recitation, presentation of Quraan and tune were amazing. No-one had a more beautiful voice than his and he was an ardent worshiper of Allah جل جلاله, who performed salaah in great abundance.

He passed away in Kufah in 127 AH after being the main teacher of qiraat in Kufah for nearly 50 years. His student, Imam Abu Bakr Shu'bah رضى الله عنه says that while he was dying, he kept on reciting the following verse so clearly that it was as though he was performing salaah in the mihraab:

ثُمَّ رُدُّوْا إِلَى اللَّهِ مَوْلَاهُمُ الْحَقُّ

*"Then they will be returned to Allah,
their true Master"*

In terms of the hierarchy of imams of Qiraat, Imam 'Aasim رحمته الله occupies the highest rank of all the imams after Imam Ibnu 'Aamir Shaami رحمته الله¹. Apart from Imam Hafs رحمته الله, many other great imams and 'ulamaa were narrators of the qiraat of Imam 'Aasim رحمته الله. Among those illustrious scholars we find the names of none other than Imam Hammad رحمته الله and Imam Abu Hanifah رحمته الله²!

Biography of Hazrat Zirr bin Hubaysh Asadi رحمته الله

His agnomen is Abu Maryam. This pious soul is a Mukhadhram Sahaabi – in other words, he lived in both the days of ignorance as well as Islam, however, he was only blessed with taufeeq to accept Islam after the demise of Rasoolullaah صلی اللہ علیہ وسلم. For this reason, he was blessed with the opportunity of studying under the most senior Sahaabah رضی اللہ عنہم and their spiritual

¹ Introduction to the Commentary of Saba'ah Qiraat by Qaari Muhammad Muhyil-Islam Paanipatti رحمته الله, pg.37.

² Rahmatul-Baari, The Commentary of Shaatbiyyah by Mulla 'Ali Qaari رحمته الله, pg.14.

effulgence made him a great Taabi'i. Imam Nawawi رحمہ اللہ writes that he was one of the senior Taabi'een and that all the scholars are unanimous regarding his greatness and reliability¹. He was one of the most outstanding 'ulamaa and qurraa of the Quraan and Imam Zahabi رحمہ اللہ has listed him as one of the Imams of Hadith who were huffaaz of Hadith.

From amongst the Sahaabah, his teachers include hazrat 'Umar Faarooq, Hazrat 'Uthmaan, Hazrat 'Ali, Hazrat Abu Zarr Ghifaari, Hazrat 'Abdullaah bin Mas'ood, Hazrat 'Abdur-Rahman bin 'Awf, Hazrat 'Abbaas bin 'Abdil-Muttalib, Hazrat Ubayy bin Ka'b etc. رحمہم اللہ.

His most remarkable and most famous students include Imam Ebrahim Nakha'i, Imam 'Aasim bin Abi Najood, Hazrat Minhaal bin 'Amr, Hazrat 'Eesaa bin 'Aasim, Hazrat 'Adi bin Thaabit, Imam Sha'bi, Hazrat Abu Ishaq Shaybaani to name but a few رحمہم اللہ².

Hazrat Zirr bin Hubaysh رحمہ اللہ was blessed with a very long life. He passed away around 81 AH at a ripe old age of 122! May Allah جبار have mercy upon him!

¹ Tahzeebul-Asmaa, Vol.1, pg.197.

² Tahzeebut-Tahzeeb, Vol.3, pg. 321.

Biography of Hazrat 'Abdullaah bin Habeeb Salami رَحْمَةُ اللَّهِ

Hazrat Abu 'Abdir-Rahmaan, 'Abdullaah bin Habeeb Salami رَحْمَةُ اللَّهِ was blind. He is considered to be one of the most outstanding qurraa of Kufah and his life revolved around the Quraan. He attained perfection at the hands of both Hazrat 'Ali رَضِيَ اللَّهُ عَنْهُ as well as his own father¹. From what Imam Zahabi رَحْمَةُ اللَّهِ has written, it is evident that he also studied under the likes of Hazrat 'Uthmaan and Hazrat 'Abdullaah bin Mas'ood رَضِيَ اللَّهُ عَنْهُ². He used to teach the Quraan and would not take any salary for it. He taught the son of 'Amr bin Hurayth رَحْمَةُ اللَّهِ until he achieved perfection in the field of qiraat. 'Amr bin Hurayth sent a riding camel as well as a beautiful saddle as a gift to him, but he did not accept the gift saying: "We do not take a salary for the book of Allah."³

He taught the Quraan in the masjid for a total of 40 years following which the responsibility of teaching qiraat was handed over to Imam 'Aasim رَحْمَةُ اللَّهِ⁴. He was also a hafiz of Hadith.

¹ Tabaqaat Ibnu Sa'd, Vol.6, Pg.119.

² Tazkiratul-Huffaaz, Vol.1, Pg.150.

³ Tabaqaat Ibnu Sa'd, Vol.6, Pg.120.

⁴ Tahzeeb, Vol.5, Pg.184.

His teachers include Hazrat 'Umar, Hazrat 'Uthmaan, Hazrat 'Ali, Hazrat Sa'd bin Abu Waqqaas, Hazrat Khaalid bin Waleed, Hazrat 'Abdullaah bin Mas'ood, Hazrat Huzayfah, Hazrat Abu Moosa Ash'ari, Hazrat Abu Dardaa and Hazrat Abu Hurayrah رضي الله عنه.

His most famous students include Hazrat Ebrahim Nakha'i, Hazrat 'Alqamah bin Qays, Hazrat Sa'd bin 'Ubaydah, Hazrat Abu Ishaaq, Hazrat Sa'd bin Jubayr, Hazrat 'Ataa bin Thaabit as well as Imam 'Aasim رضي الله عنه.

He passed away in Kufah in 73 AH, during the reign of 'Abdul Malik bin Marwaan. He lived in i'tikaaf in the masjid permanently and was also in the masjid during his final illness. 'Ataa bin Saaib visited him and said: "May Allah have mercy upon you! It would be much better for you go home and rest in you bed." He replied: "Rasoolullaah صلى الله عليه وسلم said: 'As long as a servant is waiting to perform salaah, it is as though he is in salaah and the angels keep making du'aa of mercy for him.' That is why I wish to die inside the masjid."¹ May Allah سبحانه have mercy upon him!

'Allaamah 'Abdul 'Atheem Zurqaani رحمته الله writes that Hazrat Ibnu Habeeb Salami رحمته الله was one of the

¹ Tabaqaat Ibnu Sa'd, Vol.6, Pg.121.

illustrious teachers of both the noble sons of Hazrat
'Ali ؑ - Hazrat Hasan and Hazrat Husayn ؑ.

(Hazrat Moulana) Izhaar Ahmad (Saheb)

Thaanwi ؑ

Head of the Tajweed and Qiraat Department

Madrasah Tajweedul-Quraan

Moti Baazaar, Lahore

Professor at the International Islamic University,

Islamabad,

Pakistan

Completed: Zul-Qa'dah 1392 AH / 1972 CE

Appendix – A Few Rules

The letter (ضاد):

This letter is pronounced from the side of the tongue and, this letter is not found in any other language in the entire world other than Arabic. The makhraj is known and so are the sifaat, but there still exists major conflict with regards to the pronunciation of this letter. Who are the perpetrators of this conflict? The laymen, not the authorities of tajweed!

The fact of the matter is that it should be pronounced by stretching the left¹ side of the tongue and connecting it to the base of all five upper molars – the (ناجذ), (طواحن) and (ضاحك) – in such a way that the sound of the letter is loud (due to the sifat of *Jahr*), continues to flow (due to the sifat of *Rikhwah*) and fills the mouth with a full sound (due to *Isti'laa* and *Itbaaq*) without being pronounced too quickly. Instead, it should be pronounced slowly and firmly (due to *Istitaalah* and *Ismaat*).

In his book “Tamheed”, ‘Allaamah Jazari رحمه الله writes:

¹ One may also pronounce it from the right, or even from both sides of the mouth. However, it is generally easier for most people to recite it from the left.

“This letter is difficult to pronounce and that is why we hear people pronouncing it in various ways. Unfortunately, very few of those pronunciations are correct. Some people recite a (ظاء) owing to the fact that (ضاد) and (ظاء) share all the sifaat besides one, *Istitaalah*. For this reason, most Syrian people recite a (ظاء), but this is completely wrong and constitutes a major error.”

In his book “At-Tanbeeh”, the famous scholar of Arabic Syntax, Ibnul-Jinni رحمه الله writes that “some Arabs pronounce a plain (ظاء) instead of (ضاد) which is quite surprising. For the laymen, however, there may be some leeway. Others do not let the side of the tongue touch the molars properly which results in a letter that is mixed with a (طاء). This is common among Egyptians and Moroccans. Some people recite a (دال) with a full mouth and others even recite a (لام) with a full mouth as is the pronunciation of *Zayla'i* etc.”¹

While quoting from “Ar-Ri’aayah”, ‘Allaamah Mar’ashi رحمه الله has written that it is necessary for a qaari who is able to pronounce the letters correctly to recite a (ضاد) in such a way that all the sifaat – *Tafkheem*, *Isti’laa*, *Itbaaq*, *Istitaalah* etc. – are pronounced. This will create a sound much like that of the wind due to the fact that he will be placing the side of his tongue

¹ Nihaayatul-Qawlil Mufeed, Pp.96-97.

firmly on the molars while pronouncing the letter. If he tries too hard, he will pronounce a plain (ظاء).

Nevertheless, it is a very difficult letter to pronounce and one will have to practise it under the guidance of a proficient and accomplished teacher. If the letter (ضاد) is pronounced correctly, it will sound very similar to a (ظاء).

فَمَاذَا بَعْدَ الْحَقِّ إِلَّا الضَّلَالُ

"After the truth (has become manifest), what can be left besides deviation?"[¶]

Sadly, some people are of the opinion that we want everyone to recite a (ضاد) as a (ظاء). This is a very erroneous opinion. We acknowledge that the letter (ضاد) appears in the Quraan, both in writing and in pronunciation, 1617 times. We acknowledge that the letter (ظاء) appears in words like عَظِيمٌ - ظَهَرَ etc. and not (ضاد). We acknowledge that words like فَضْلٌ - ضَوْءٌ etc. contain the letter (ضاد), not (ظاء) and that these are two distinct letters in the Arabic language, not the same letter.

However, the *Mutawaatir* method of pronouncing the letter (ضاد) in light of makhaarij and sifaat, which has come to us via the scholars of both former and latter times, is such that it resembles the sound of the letter (ظاء).

[¶]Nihaayatul-Qawliil Mufeed, pg.87.

- Hence, Imam Ibnu Taymiyyah رحمته الله has written: "Both letters sound very similar."^❶
- In his book, "Aswaatul-Quraan", Sheikh Yusuf Khaleefah Abu Bakr Sudani رحمته الله has written: "Our mashaaiikh have mentioned that the makhraj of the letter (ضاد) is the side of the tongue – both right and/or left – however, the way it is being pronounced today, especially the pronunciation of the learned people which is to pronounce it similar to a (دال), is completely wrong. The reason for this is that all the 'ulamaa of tajweed unanimously agree that this is a letter of *Rikhwah* and that the sound should flow in the makhraj. In other words, it is a weak view to restrict the sound to the makhraj."^❷
- 'Allaamah Suyooti رحمته الله has written: "Since the (ضاد) and the (ظاء) share almost all the sifaat, they sound very similar."^❸

The reality is that there is a little *Tafash-shee* in the pronunciation of (ضاد). Although the majority of the scholars have only mentioned *Tafash-shee* for the letter (شين), their aim is not to negate the existence thereof in any other letter. This sifat will be very weak in (ضاد).

❶ Fataawaa ibni Taymiyyah, Vol.23, Pg.250.

❷ Aswaatul-Quraan, Pg.70.

❸ Al-Itqaan fi 'Uloomil-Quraan, Vol.1, Pg.122.

For further clarification, kindly refer to the chapter of *Tafash-shee* in the book “Nihaayatul-Qawlil Mufeed”.

The biggest problem is that most people do not pronounce the letter (ظاء), to which (ضاد) is being compared, correctly. They mix the (ظاء) with the sifat of (صغیر) which is found in (زای) and then, in an attempt to make the (ضاد) sound similar, they add this very same sifat of (صغیر) to the (ضاد). It is of the utmost importance to prevent both the (ظاء) and the (ضاد) from being mixed with (صغیر).

I have seen the condition of many Egyptian teachers who reprimanded their students severely when they pronounced (ضاد) similar to (ظاء). However, when they pronounced the (ضاد) directly from the makhraj of (دال) they were very pleased because, according to them, this is the correct pronunciation. For this very reason, the muhaqqiqeen (erudite scholars) of Egypt have called a (ضاد) which resembles a (دال), (ضاد مُخَدَّئَة), — a newly invented (ضاد)!¹

Alhamdu Lillaah! This difference of opinion has nearly been rooted out completely in Pakistan. In the recent past, this difference had become so serious that it became a matter of imaan and kufr! Masjids were split and imams were in factions. Now, the aggressive side of the difference of opinion has come to an end

¹ Kitaabu Lahnil-'Aammah of 'Allaamah Zabeedi رحمة الله عليه، Pp.225; 226.

all through the blessings of the lessons and revolutionary efforts of our noble and respected teacher, Hazrat Qaari ‘Abdul-Maalik رحمته الله which united the hearts and minds of people. All praise is due to Allah جل جلاله for that!

Duration of the various types of (مد):

Some of the commentators of Jamaalul-Quraan wrote such complicated and intricate commentaries that students would first have to study books like “Shaatbiyyah”, “Tayyibah”, “Nashr-e-Kabeer” and “Tayseer” before they would be able to understand those commentaries, where-as, this little book was actually written as an elementary booklet for young children who are just starting to study tajweed.

The durations of (مدّ متصل), (مدّ منفصل) and (مدّ لازم) which the noble author رحمته الله has mentioned proved to be a very difficult problem for some of them to solve. However, the bottomline is that, while discussing (مدّ متصل) and (مدّ منفصل), the noble author رحمته الله mentioned (الف) but meant the count of one (حركة) and, while discussing (مدّ لازم), he mentioned (الف) and meant the count of two (حركة)s.

With regards to (مدّ متصل), he wrote:

“The duration of this (مدّ) is 3 or 4 (الف)s. the method of determining the duration of an (الف) has been mentioned in rule 1 of the ninth Light. Hence,

according to this method, one should prolong the recitation of the (مَدّ) for 3 or 4 (الف)s – as long as it takes to open or close the finger 3 or 4 times.

Remember that this duration is over and above the actual normal duration of a letter of (مَدّ). For example, if one does not pronounce the proper (مَدّ) in the word جَاءَ, the (الف) would still have to be pronounced for a certain amount of time anyway. Thus, the duration of the (مَدّ) excludes the natural duration of the (الف)"

The very same thing is written in the big books of tajweed, i.e. that Imam 'Aasim رحمته الله was of the opinion that the duration of (مَدّ متّصل) is (توسط) which is equal to 4 or 5 (حركة)s.

Sheikh 'Ali Muhammad Dhabbaa' رحمته الله writes:

"Ibnu 'Aamir Shaami, Kisaa'i and 'Aasim were all of the opinion that the duration of both (مَدّ متّصل) and (مَدّ منفصل) is 4 (حركة)s. Imam 'Aasim, however, had another view which is that both may also have a duration of 5 (حركة)s¹.

What Jamaalul-Quraan says about (مَدّ لازم):

"This (مَدّ) is called *Madd-e-Laazim* (مَدّ لازم) and the duration of this (مَدّ) is 3 (الف)s."

¹ Irshaadul-Mureed, Pg. 84, 'Ali Haamish Ibraazul-Ma'aanL

Remember that all the qurraa of all 7 modes of qiraat unanimously agree that one has to extend all four types of (مدّ لازم) for the duration of 6 (حركة)s – i.e. (طول). Hence, when reading the words “3 (الف)s”, which have been mentioned in Jamaalul-Quraan, it will be necessary for every teacher and commentator of Jamaalul-Quraan to interpret the word (الف) as 2 (حركة)s. In that way, the duration of 3 (الف)s will be 6 (حركة)s and that is the unanimous duration of (طول).

At this juncture, all that can be said is that, while discussing (مدّ متصل) and (مدّ منفصل), the noble author meant 1 (حركة) when he said (الف) and while discussing (مدّ لازم), he meant 2 (حركة)s when he said (الف). Outwardly, the elementary student will think that the duration of (مدّ متصل) and (مدّ منفصل) is more than that of (مدّ لازم), whereas the opposite is true. It would have been better if the noble author رحمۃ اللہ علیہ used the same terminology in both discussions so as to avoid confusion because, in his poetic presentation of the rules of tajweed – “Tajweedul-Quraan” – he explained the durations of each different (مدّ) in terms of (حركة)s, not (الف)s. the explanation is extremely easy to understand and very clear. He wrote:

قدر حرکت چار کی یا پانچ کی
حکم قدوں کے ہوا ختم اے امیں

متصل اور منفصل ہے اے اخ
مد لازم چھ سے کم ہوتا نہیں

*O, My brother! Madd-e-Munfasil and Muttasil
Must be extended for 4 or for 5 (حركة)s.*

*You can't read Madd-e-Laazim for less than six.
O, Ameen! That concludes our discussion regarding this.*

Nevertheless, I would now like to present the translation of a few passages from a very reliable book on the subject of Tajweed – ‘Nihaayatul-Qawlil Mufeed’. Please study it carefully. It provides a clear solution to the above mentioned conundrum:

A Discussion on the Durations of the various (مدود)

Let it be known that there is one aspect to (مَدِّمُتَّصِل) regarding which there is consensus and one aspect regarding which there is a difference of opinion. There is consensus among the qurraa regarding the fact that you will have to extend this (مَدِّ) for more than its original length (مقدارِ اصلي) and no-one is of the opinion that one may pronounce this (مَدِّ) with (قصي). However, there is a difference of opinion regarding how much it should be extended beyond the original length.

1. According to Imam Warsh رَحْمَةُ اللهِ عَلَيْهِ and Imam Hamzah رَحْمَةُ اللهِ عَلَيْهِ, one should pronounce (طول) which should equal the duration of 3 (الف)s or, as previously mentioned, 6 (حركة)s.

2. Imam 'Aasim رحمته الله held the view that it should be prolonged for the duration of 2 (الف)s or 4 (حركة)s, which is also called (توسط). He also holds another view which is that the duration of the (مدّ) should be equal to 2 ½ (الف)s or 5 (حركة)s.
3. Imam Shaami رحمته الله and Imam Kisaai رحمته الله hold a third view which is that the duration of the (مدّ) should be 2 (الف)s or 4 (حركة)s.
4. Imams Qaaloon, Ibnu Katheer and Abu 'Amr Basri رحمته الله hold a fourth view which is that the duration of the (مدّ) should be equal to 2 (الف)s or 1 ½ (الف)s – in other words, 4 or 3 (حركة)s respectively.

Thereafter, we should understand that in each of the above mentioned views, each (الف) equals 2 (حركة)s. Our mashaaikh determine the duration of (حركات) by the opening or closing of a finger. The opening or closing of a finger should be at a moderate pace – not too fast and not too slow. Understand this point well so that it will be easy for you to remember and put it into practice properly.

As for the person who says that the duration of (طول) is five (الف)s, remember that, according to him, 5 (الف)s means 5 (حركة)s and that he is counting these 5 over and above the (مدّ أصلي) which is 1 (حركة) according to him. In that way, the total duration is 6 (الف)s.

The same goes for the one who says that the duration of (توسط) is 2 or 3 (الف)s. It means that, according to him, the (مدّ اصلی) which is equal to 1 (حرکة), is not counted as part of the (مدّ), as has been explained above. These durations should be borne in mind and remembered properly so that the outwardly conflicting views do not leave you confused regarding the subject matter.¹

From the above-mentioned excerpt it becomes manifestly clear that, when the noble author mentioned 3 or 4 (الف)s in the discussion regarding (مدّ متصل), he has preferred the view of those people who consider 1 (الف) to be the duration of 1 (حرکة). Furthermore, together with preferring their view, he has also clearly mentioned that the (مقدار اصلی) which according to his view is equal to 1 (حرکة), is not part of these 3 or 4 (الف)s. Hence, if we were to add it up, the total duration of (مدّ متصل) will equal 4 or 5 (حرکة)s.

Accordingly, Imam 'Aasim رحمه الله held the very same two views regarding the duration of (مدّ متصل) as is evident from the above-mentioned excerpt from Nihaayatul-Qawlil Mufeed. In other words, Imam 'Aasim رحمه الله held the view that there should be (توسط) in (مدّ متصل) which means that the (مدّ) should be

¹ Ibnu Ghaazi with slight additions from Nihaayatul-Qawlil Mufeed, Pp.169; 170. Printed by Maktabah 'Ilmiyyah, Lake Road, Lahore.

prolonged for the duration of 4 (حركة)s according to one view, or 5 (حركة)s according to another view.

Later on, the noble author of Jamaalul-Quraan رحمه الله writes that there should be (طول) in (مَدَّ لازم) and that it is equal to 3 (الف)s. In light of the excerpt from Nihaayatul-Qawliil Mufeed, this is the view of the first group of scholars who clearly stated that the duration of (طول) is 3 (الف)s. However, this very same group says that 1 (الف) equals 2 (حركة)s. Hence, it is as though they say that the duration of (طول) is 6 (حركة)s.

To recap, at no point did the author of Jamaalul-Quraan رحمه الله mention anything different from what the mashaaikh of Tajweed had mentioned. The only thing is that, while discussing (مَدَّ متصل) and (منفصل), he opted for the view of those scholars who say that the duration of an (الف) is equal to the duration of a (حركة), and while discussing (مَدَّ لازم), he opted for the view of those scholars who say that the duration of an (الف) is 2 (حركة)s. Both these terminologies have been used by the mashaaikh.

Alhamdu lillaah! Thanks to this explanation, our ongoing confusion regarding what the noble author has mentioned has been removed. Imam 'Aasim's رحمه الله view that the duration of (مَدَّ متصل) and (منفصل) is 4 or 5 (حركة)s is a very well-known and famous view.

The great ustad, Sheikh Sayyid 'Abdul-Fattaah 'Ajami Mursifi, currently of Jami'ah Islaamiyyah in Madinah Munawwarah mentions in his book, "Hidaayatul-Qaari":

"In the qiraat of Hafṣ رحمته الله from 'Aasim رحمته الله, according to the narration of 'Shaabiyyah', the duration of (مَدَّ مُتَّصِل) is 4 (حركة)s which is the most popular duration ascribed to (تَوَسَّط). The duration of 5 (حركة)s is also correct and is known as *Fuwayqat-Tawassut* (تَوَسَّط - قَوَيْقَ التَّوَسُّط). Both durations are popular and practised upon, both (وَصَلًا) and (وَقْفًا).

Furthermore, if the (همزة) of the (مَدَّ مُتَّصِل) is found at the end of the word – such as الْعِلْمَةُ – it is permissible to extend the (مَدَّ) for 4, 5 and even 6 (حركة) because of (وَقْف)."¹

For this reason, Sheikhul-Mashaaikh, Hazrat Qaari Muhammad 'Abdullaah Makki رحمته الله has called the three conditions of (مَدَّ) *Al-Mudood Ath-Thalaathah* (المدود الثلاثة), in his book, "Ta'leemul-Waqf".

Written by the khaadim of the Quraan:
(Hazrat Moulana) Izhaar Ahmad (Saheb)

Thaanwi رحمته الله

Teacher at the College of Usoolud-Deen and Qiraat
Jami'ah Islaamiyyah 'Aalamiyyah,
Islamabad, Pakistan.

¹ Hidaayatul-Qaari, Pp.281; 282.

Biography of Hazrat Moulana Qaari Izhaar Ahmad Saheb Thaanwi رحمہ اللہ

Hazrat Moulana Qaari Izhaar Ahmad Saheb رحمہ اللہ was born on a Monday morning, 9 Zul-Qa'dah 1349 AH corresponding with 1930 CE, in the famous village Thaanah Bhawan, Saharanpur. His father's name was Haafiz Muhammad I'jaaz Ahmad Thaanwi رحمہ اللہ.

Hazrat رحمہ اللہ started his elementary education in Madrasah Imdaadul-'Uloom which was part of Khaanqah Imdaadiyyah Thaanah Bhawan. He completed memorising the Quraan Kareem at the tender age of 10 under the tutelage of his teacher, Khaleefah I'jaaz Ahmad Saheb Thaanwi رحمہ اللہ. In this madrasah, Hazrat رحمہ اللہ studied Persian, Islamic History, Seerah, Mathematics, Calligraphy, Elementary Arabic, Arabic Poetry, Philosophy, Jurisprudence, Kaafiyyah, Fusool-e-Kubraa and Nafkhatul-Yemen. Hazrat's expert teachers included illustrious scholars like:

1. Moulana Muhyid-Deen Saheb Bangali رحمہ اللہ
2. Moulana Muhammad Shareef Saheb رحمہ اللہ
3. Moulana Muhammad 'Imraan Saheb رحمہ اللہ
4. Moulana Ameer Ahmad Meerthi Saheb رحمہ اللہ
5. Moulana Muhammad Muddathir Saheb رحمہ اللہ
6. Hazrat Moulana Mufti Muhammad Jameel Ahmad Saheb Thaanwi رحمہ اللہ

Hazrat enrolled at Madrasah Mazaahirul-'Uloom, Saharanpur in 1363 AH and completed his study of Hadith in 1366 AH. He studied the first volume of Bukhari as well as Abu Dawood under Sheikhul-Hadith, Hazrat Moulana Muhammad Zakariyya Saheb Kandehlawi رحمۃ اللہ علیہ. He studied the second volume of Bukhari and Tirmizi under Sheikhul-Hadith, Hazrat Moulana 'Abdul-Lateef Saheb رحمۃ اللہ علیہ. Saheeh Muslim and Tahaawi were completed under the tutelage of Hazrat Sheikhul-Hadith, Moulana Manzoor Khan Saheb رحمۃ اللہ علیہ while Nasai and Ibnu Maajah were studied under Hazrat Moulana Muhammad As'ad Saheb رحمۃ اللہ علیہ. He also studied part of Tahaawi and Tirmizi under Sheikhul-Hadith, Hazrat Moulana 'Abdur-Rahmaan Saheb Kaamilpuri رحمۃ اللہ علیہ and participated in the lessons of Mishkaat Shareef which were conducted by Hazrat Moulana Mufti Qaari Sa'eed Ahmad Ajraarwi Saheb رحمۃ اللہ علیہ.

Apart from the above mentioned luminaries, Hazrat رحمۃ اللہ علیہ also benefitted from great scholars like:

1. Hazrat 'Allaamah Siddiq Ahmad Saheb Kashmiri رحمۃ اللہ علیہ
2. Hazrat Moulana Zareef Ahmad Saheb Purqaazawi رحمۃ اللہ علیہ
3. Hazrat Moulana Ameer Ahmad Saheb Kandehlawi رحمۃ اللہ علیہ
4. Hazrat Sheikhul-Hadith, Moulana 'Abdush-Shakoor Saheb Kaamilpuri رحمۃ اللہ علیہ

5. Hazrat Moulana Muhammad Zakariyya Saheb Quddoosi رَحْمَةُ اللهِ عَلَيْهِ
6. Hazrat Moulana Mufti Mahmoodul-Hasan Saheb رَحْمَةُ اللهِ عَلَيْهِ.

Hazrat completed his studies at Mazaahirul-'Uloom in Sha'baan 1366 AH. During that time, Hazrat رَحْمَةُ اللهِ عَلَيْهِ also benefitted from the Sheikhul-Qurraa of Madrasah Tajweedul-Quraan, Saharanpur, Hazrat Moulana Qaari 'Abdul-Khaaliq Saheb رَحْمَةُ اللهِ عَلَيْهِ.

In 1947, Hazrat relocated to Pakistan and took up the position of Imam and Khateeb in the Muqaddas Masjid of Puraani Anaar Kali.

In 1952 he completed his course of Munshi Faazil and in 1954 he completed his course of Molwi Faazil at the University of Panjaab. Hazrat also started teaching in Darul-'Uloom Islaamiyyah of Puraani Anaar Kali in 1952. Imamul-Qurraa, Hazrat Moulana Qaari 'Abdul-Maalik Saheb رَحْمَةُ اللهِ عَلَيْهِ came to Darul-'Uloom Islaamiyyah in 1953 following which, Hazrat Moulana Izhaar Ahmad Saheb رَحْمَةُ اللهِ عَلَيْهِ studied and completed the narration of Hafs رَحْمَةُ اللهِ عَلَيْهِ, Qiraat-e-Saba'ah and Qiraat-e-'Asharah under him. Furthermore, he was the acting deputy of his beloved teacher رَحْمَةُ اللهِ عَلَيْهِ for nearly 3 years.

In 1958, Hazrat Imamul-Qurraa decided to leave Daul-'Uloom Islaamiyyah and started his own madrasah,

Darut-Tarteel wal-Qiraat. However, upon the invitation of Hazrat Moulana Sayyid Dawood Saheb Ghaznawi رحمہ اللہ, Hazrat Qaari Saheb joined Madrasah Tajweedul-Quraan in the Jami'Masjid of Chiniyaa Niwaali. He remained there, teaching Tajweed and Qiraat until 1963.

On a Monday morning in 1379 AH, corresponding with 30 December 1959, Hazrat Qaari 'Abdul-Maalik Saheb رحمہ اللہ passed away. In 1961, Hazrat Qaari Izhaar Ahmad Saheb resigned from his post as Muqaddas Masjid and took up the post of Imaamat and khitaabat in the Jami' Masjid of Chobarji Quarters, Multaan Road, where he served until his demise in 1991.

In 1963, upon the invitation of Hazrat Qaari Fazl-e-Kareem Saheb رحمہ اللہ, Hazrat Qaari Izhaar Ahmad Saheb رحمہ اللہ joined Madrasah Tajweedul-Quraan, Rang Mahal, Lahore where he taught until his demise.

In 1981, the International University of Islamabad was opened and Hazrat was appointed as a teacher of Tajweed, Qiraat, Hadith, Tafseer and Jursiprudence.

Hazrat was appointed as an ajudicator at the International Quraan Recitation Competition in Kualalampur in 1969 and again in Makkah Mukarramah in 1984. Hazrat was blessed with the opportunity of performing Hajj in 1974 and in 1988

the government of Pakistan conferred a medal of excellent achievement upon him.

On Monday, 10 Jumaadath-Thaani 1412 AH, corresponding with 17 December 1991, Hazrat Moulana Qaari Izhaar Ahmad Saheb رحمه الله passed away and was buried in the Mayaani Saheb graveyard, Bhaawal Sher Road, close to Chobarji Square.

Hazrat has thousands of students who are currently serving the Deen both locally and internationally. Some of his famous students include:

1. Qaari 'Abdur-Rahmaan Derwi Saheb
2. Qaari Ahmad Mia Thaanwi Saheb
3. Qaari 'Ataullaah Derwi Saheb
4. Qaari Muhammad Idrees Al-'Aasim Saheb
5. Qaari 'Abdul-Baa'ith Saheb Swaati
6. Qaari Buzurg Shaah Al-Azhari Saheb
7. Qaari Taaj Afsar Saheb Islamabadi
8. Qaari Muhammad Haaji Saheb
9. Qaari Muhammad Ramadhaan Saheb
10. Qaari Mumin Shaah Saheb
11. Qaari Faqeer Muhammad Mardaani Saheb.

Hazrat also authored many books, all of which are mentioned below:

In the field of 'Uloomul-Hadith:

1. Akhlaaq-e-Muhammadi
2. Taqaareer-e-Abu Dawood Shareef

In the field of Fiqh:

3. Peghaam-e-Ramadhaan

In the field of Tajweed:

4. Commentary of Jamaalul-Quraan
5. Commentary of Tayseerut-Tajweed
6. Translation of Al-Muqaddamatul-Jazariyyah
7. Translation of Tuhfatul-Atfaal
8. Commentary of Majmoo'ah Naadirah
9. Khulaasatut-Tajweed
10. Al-Murshid fit-Tajweedi wal-Waqf
11. Translation of Al-Hawaashi Al-Muhimmah which is the commentary of Al-Muqaddamatul-Jazariyyah
12. Al-Jawaahirun-Naqiyyah, commentary of Al-Muqaddamatul-Jazariyyah
13. Al- Amaaniyyah, Commentary of Shaatbiyyah
14. Tawdheehul-Maraam fi Waqf Hamzah wa Hishaam
15. Commentary of Tansheetut-Taba' fi Ijraa-is-Saba'
16. Footnotes and additions to the commentary of Shaatbiyyah by Hazrat Qaari 'Abdul-Maalik Saheb رحمہ اللہ

17. Hawaashid-Durrah, Sharhus-Samnoodi
18. Ad-Diraari, Sharhud-Durratil-Mudhee-ah
19. Eedhaahul-Maqaasid, Sharh-e-Raaiyyah

And last, but not least:

20. Shajaratul-Asaatizah regarding the perpetual salaah times and Sanad of Qiraat.

A comprehensive biography of Hazrat Moulana Qaari Izhaar Ahmad Saheb Thaanwi رحمۃ اللہ علیہ has been prepared under the title "Tazkirah Manba'-e-'Uloom o Funoon" which includes the valuable academic contributions of Hazrat's رحمۃ اللہ علیہ students.

May Allah سبحانہ و تعالیٰ have mercy on him!



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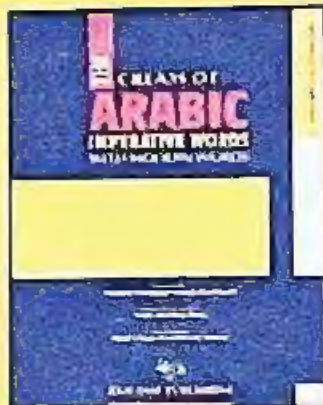
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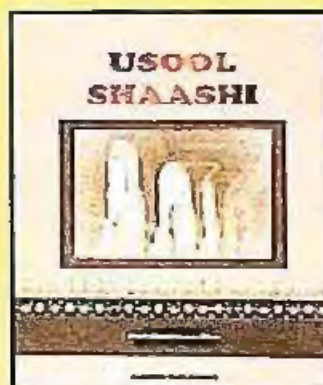
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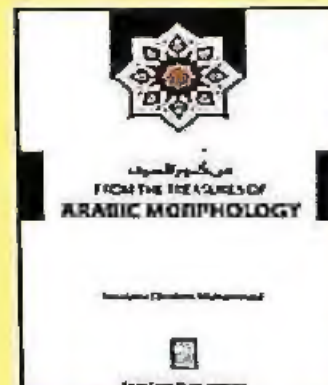
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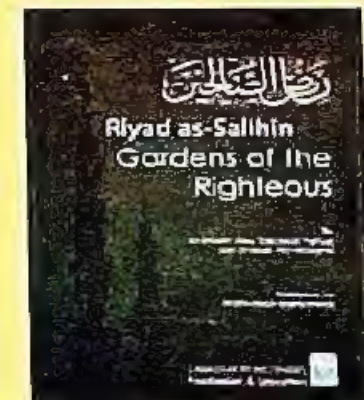
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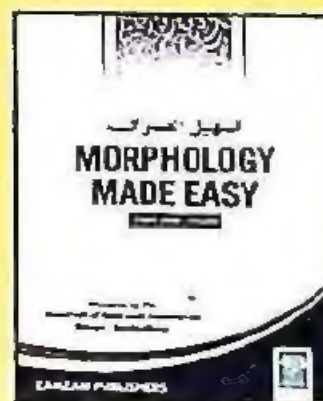
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